GANDHĀRA SCULPTURES

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State Museum Catalogue Series

Chief Editor - Dr. N. P. Joshi, Director, State Museum, Lucknow.

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- No. 1 - Catalogue of Brahmanical Sculptures, pt. 1 (shortly to be out),
- No. 2 – Catalogue of Indo-Greek Coins,
- No. 3 - Catalogue of Gandhāra Sculptures.

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PREFACE

Dr. Coomaraswamy's observation made in the year 1927 in his *History of Indian and Indonesian Art* at p. 56 footnote 4, that 'no catalogue of any kind is available at Lucknow' unfortunately happened to remain a truth till as late as 1968. Important antiquities from the rich collections of the State Museum, Lucknow, were being published, discussed and referred to by various scholars from time to time, but well illustrated comprehensive Catalogues always remained an urgent need. This, being a Herculean task in itself, was decided to be taken up in parts. Accordingly a project of preparing and publishing catalogues under the name 'State Museum Catalogue Series' was launched in 1968.

As first number of the series, the present writer prepared the *Catalogue of Brahmanical Sculptures*, Part I, which included Brahmanical icons roughly upto c. 600 A. D. Though complete, it could not appear in print as yet due to the circumstances beyond control.

Work on the Series received further impetus, when the Ministry of Education, Government of India came forward to extend substantial financial grant for such projects. Immediately the writer, his then colleague Shri R. C. Sharma, present Curator of the Archaelogical Museum at Mathura and Dr. A. K. Srivastava, Numismatic Officer started working with fresh vigour. As a result two more Catalogues were prepared which were duly approved by the Government of India. They readily extended finances to an extent of 75% of the total cost for their publication. Remaining 25% came from the Uttar Pradesh Government.

Dr. Srivastava's *Catalogue of Indo-Greek Coins* appeared as the second work in the Series; and the present one appears as no. 3.

In this work the Catalogue portion is from the pen of Shri Sharma, the Introductory part including Appendices 1, 2 and 3 are by the present writer, and Appendix 4 is by Shri V. N. Srivastava, Assistant Curator, State Museum, Lucknow.

Recently the Gandhāra antiquities stored in Pakistan have been published in one volume by Herald Ingholt, but for comprehensive study all that exists at our end also needs to be profusely illustrated and published. The present Catalogue is expected to fulfil the need partly. Among the Museums in Uttar Pradesh, total number of known Gandhāra antiquities is just 200 (Lucknow 94, Mathura 40, Allahabad 25 and Varanasi 41). Of them, this Catalogue illustrates 93 and describes all the 94 from Lucknow in details. The remaining material, being out of the scope of the present work, has been briefly noticed and enlisted in Appendix 4. A few pieces from each Museum have been illustrated as Figs. A – E.

The Introductory portion deals with the general aspects, iconographic features and the Life Events of the Buddha. Comparative study of Gandhāra and Mathura features, which follows, is perhaps a new effort to bring together the known references in a consolidated form. The Appendices are expected to be useful for better understanding of the subject-matter.

Serial numbers of the antiquities described correspond with the numbers of the illustrated figures and the two tables given in the end are helpful to locate the desired antiquity with its Accession Number alone.

ACKNOWLEDGEMENTS

The authors are grateful to all the previous writers on this subject, whose works have often been consulted with benefit. Ingholt's monumental work has served almost as a dictionary.

The Directors of the Museums at Mathura, Allahabad and Varanasi (Bharata Kala Bhawan) permitted the undersigned and his colleagues to see their respective collections, publish the list and reproduce the pieces according to convenience. Their co-operation is gratefully

acknowledged. The Bharata Kala Bhavan and the authorities of the Hindu University at Varanasi further loaned us two of their blocks for reproduction (Figs. D and E), for which we are thankful to them.

The Ministry of Education, Government of India deserves thanks for the finances, and so also the Experts there, who have shown immense interest in our project. Inspite of the help from centre this Catalogue would not have assumed the present shape if Shri Mahesh Prasad, Joint Secretary-cum-Director and Sri R. C. Mathur, Deputy Secretary-cum-Deputy Director, Department of Cultural Affairs and Scientific Research U. P. would not have taken pains to arrange for the grants and other facilities at the state level. I am indebted to these authorities.

Shri V. P. Mathur, Administrative Officer, and Dr. A. K. Srivastava, Numismatic Officer, my colleagues in the Museum, spared no pains in extending co-operation in every field and at every stage. Their brotherly help deserves special thanks.

Shri M. C. Pande, Assistant Curator, compared the Text and took measurements of the antiquities. Shri V. N. Srivastava prepared Appendix No. 4. Shri R. K. Sinha, the Museum Photographer is responsible for the beautiful illustrations, artistic cover and other decorative aspects. Shri Chandrasen Srivastava, Shri M. P. Yadav, Shri R. C. Tripathi, Shri S. C. Rai and other members of the Museum staff extended co-operation in different fields such as typing, proof reading, etc. I owe hearty thanks to them all.

I would be failing in my duties if I do not mention the name of Shri U. S. Bajpai, Proprietor of The Archna Press, not only for his active co-operation, but also for his academic interest in this work. The Press Staff also spared no pains.

In spite of the best efforts it is possible that some printing and other errors might have escaped notice, for which I crave the indulgence of our readers.

N. P. J.

ABBREVIATIONS

All. M.,	Allahabad Museum, Allahabad.
AGBG.,	Foucher. A., Alfred, *L'Art Greco-Bouddhique du Gandhāra* Pt. I, Paris, 1905.
AI.,	Takata Osamu and Usno Terus, *The Art of India* Volumes I & II, 1965.
AMM.,	Archaeological Museum, Mathura.
BKB.,	Bhārta Kalā Bhavana, Varanasi.
DAK.,	Rosenfield J. M., *The Dynestic Arts of the Kushans*, 1967.
GAP.,	Ingholt Herald, *Gandhāran Art in Pakistan*, 1957.
HIIA.,	Coomarswamy A. K., *History of Indian aud Indonesian Art*, 1927.
JS.,	Smith, *Jain Stupa and other Antiquities from Mathura*, Allahabad, 1901.
La'SM.,	Vogel. J. Ph., *La Sculptures de Mathura*, 1930.
MS.,	Joshi N. P., *Mathura Sculptures*, 1965,
OBI.,	Takata Osamu. *The origin of the Buddha Image*, (Japanese) 1967.
SML.,	State Museum, Lucknow.
SP.,	J. E. van Lohuizen-de Leeuw, *The 'Scythian Period'* Leiden, 1949.
Ht.	Height.
L.	Length.
Wd.	Width.

Numbers following the names of the Books such as *GAP.*, denote the figure numbers while those following AMM., or SML., stand for the accession numbers of the respective Museums.

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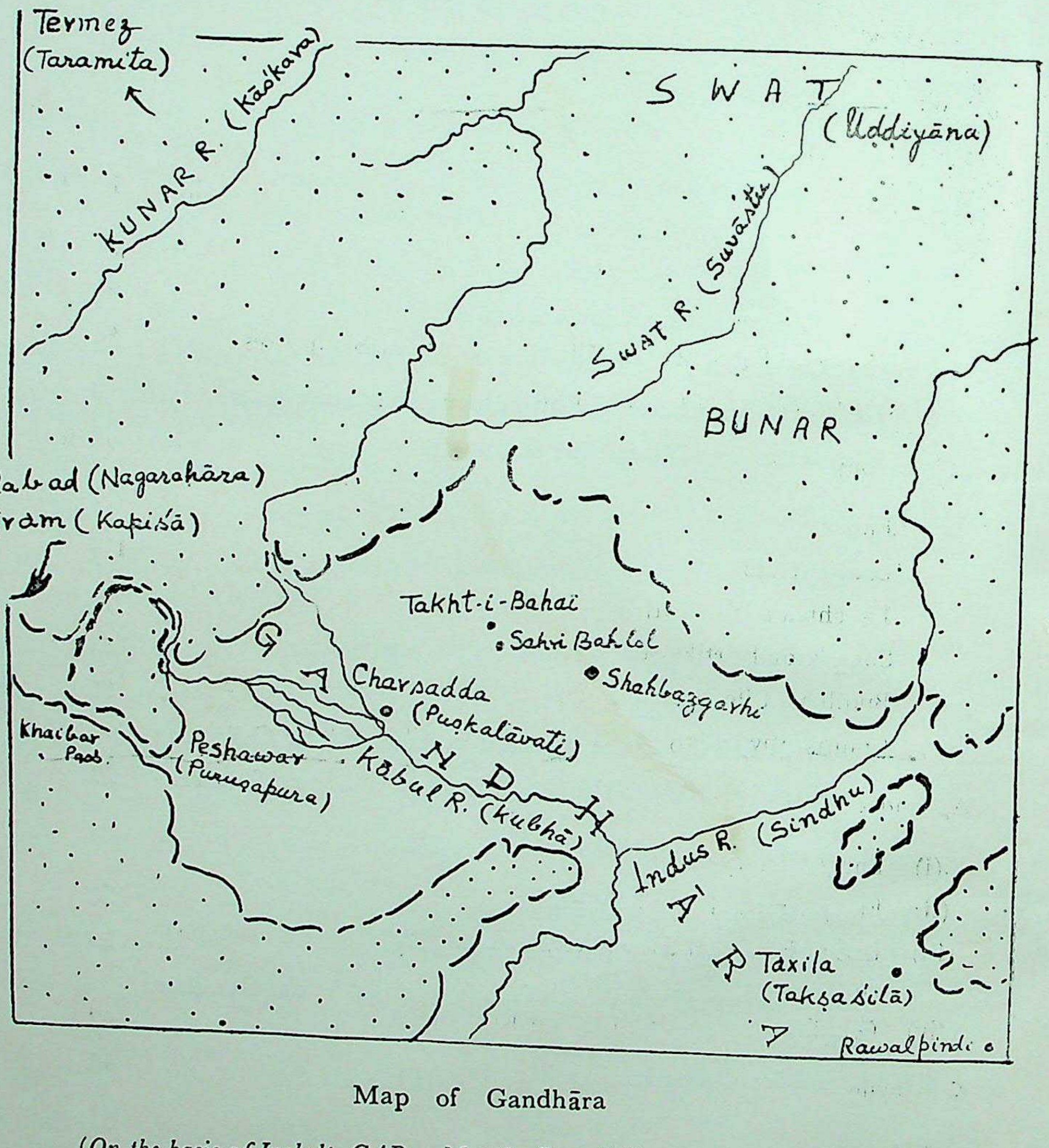

Termez
(Taramita)
KUNAR R. (Kaśkava)
SWAT
(Uḍḍiyāna)
SWAT R. (Suvāstu)
BUNAR
Jalalabad (Nagarahāra)
Begram (Kapiśā)
Takht-i-Bahai
Sahri Bahlol
Shahbazgarhi
Charsadda
(Puṣkalāvatī)
GANDHARA
Khaibar Pass
Peshawar
(Puruṣapura)
Kabul R. (Kubhā)
Indus R. (Sindhu)
Taxila
(Takṣaśilā)
Rawalpindi

Map of Gandhāra

(*On the basis of Ingholt, GAP., Map 1; Rosenfield, DAK., Map. 1 and V. S. Agrawal's Pāṇini, Map 1.*)

INTRODUCTION

The country known as Gandhāra and its Art :

The term 'Gandhāra', as used in ancient Indian classics, denotes the territory roughly covered by modern districts of Peshawar, Swat (ancient Uḍḍiyāna) as well as Bunar in the north, regions up to the Indus in the east, and the adjacent districts including Taxila in the south-east. The whole area was then divided in two parts, 'Apara Gandhāra' with Puṣkalāvatī (modern Charsadda) as its capital and 'Pūrva Gandhāra' having Takṣaśilā (modern Taxila) as its capital.

Situated at the north-west corner of undivided India, this region has served as the gateway to the Indian sub-continent and has very often allowed foreign people and their culture to creep in. It was a junction where cultural and commercial routes met from three directions viz., India in the south-east, China in the east and Central Asia and several other countries in the west. Thus the regions of Gandhāra acquired a cosmopolis status, where, by the early centuries of Christian era, resided in turn peoples such as the Achæmanians, Persians, Greeks, Indians, Śakas, Parthians and Sassanians in addition to the aborigines. They all left their impressions upon the culture of the land.

Amongst them all, the lasting influence in the realm of religion was left by the Buddhists from India, while in the field of plastic art by the Greeks and Romans from the Continent, who had brought their art traditions along with them.

Because of its exceptional geographical and cultural position, Gandhāra has added a very positive and fairly long chapter to the history of Indian Art.

Using the soft bluish stone, a clay slate or schiest, quarried from the hills of Swat and Bunar in the north-west of Peshawar, as their medium, the Gandhāra sculptors have told the story of the Buddha marvellously. Their excellent works display acute aesthetic sense and exquisite workmanship. Monuments at Charasadda (Puṣkalāvatī), Jalalabad(Nagarahāra)in west of Peshawar (Puruṣapura), Begram (Kapiśā), Bactria or Bulkh (Vālhīka) on the border of Afghanistan and Turkey, Termej (Taramita) on the north bank of Oxus (Vaṁkṣu), Taxila (Takṣaśilā), Swat (Uḍḍiyāna), Bamian, etc. in this region have yielded treasures of archaeological material commendable both in quality and quantity.

Thousands of images, bas reliefs, friezes, upright pillars, miniature *stūpas*, fragmentary pieces and architectural fragments discovered from Gandhāra have made their way to the distinct parts of the globe in shape of museum exhibits or private collections. So popular have they been with the art connoisseurs all over the world that each and every museum having a section of Indian art boasts of its possessions of Gandhāra specimens, even when a few.

Our Collection :

The collection of the archaeological exhibits in the State Museum, Lucknow was catalogued for the first time in about 1908-9 by Shri R. D. Banerjee, but that could never appear in a printed form. At the time of its compilation our collection consisted of only four Gandhāra pieces (B. 227–230).

Since then the collection has gradually increased. On 31st March, 1919, the Trustees of the Indian Museum, Calcutta, presented seven pieces (0.280–287). In December, 1931 (7-12-31), the museum received forty-two pieces of schiest stone and seven stucco figures (G. 226-256; G. 258–273) from the Department of Archaeology, Lahore Circle.

No attention towards the collection seems to have been paid till 1947, when nineteen sculptures and five stuccoes were added to it by purchase. Some of them are really noteworthy. Three sculptures (49.44;49.45 & 49.225) came in 1949. Lastly, till the compilation of the present catalogue, the museum has received seven more (68.69 to 68.75) from Chandigarh Museum in exchange. Thus at present the whole collection comprises eighty-two pieces in stone and twelve stucco figures amounting to ninety-four in all.

Historical sequence and Chronology of our Sculptures :

The land of Gandhāra, since the later half of the sixth century B. C. to the middle of the fifth century A. D, remained under the Achaemenians, Persians, Greeks, Indians, Indo-Bactrians, Śakas, Parthians, Imperial Kuṣāṇas and Sassanians. The span of their respective rule may be seen in the chart given at Appendix I.

The chronology of Gandhāra art is perhaps one of the most controversial questions in the study of the history of Indian art. The chart given at Appendix II, showing various views on the subject, testifies to the fact that though examined by scholars for about one hundred years, no concurrence of opinion exists. The whole issue rotates round the date of Kaniṣka. For the present we accept Kaniṣka's first regnal year as 78 A. D. and the period of Gandhāra art as between *c.* 1 –350 A.D.

Another important presumption made here for dating the sculptures, is 'the more the Hellenistic characteristics, the earlier the piece in date'. As years rolled on the sculptures become Indianized, so much so, that by the close of the period they evince the Gupta features abundantly. Stucco figures, however, come later.

Judging from this standard, antiquity No. G. 244 (Fig. 88) in our collection seems to be the earliest, while G. 243 (Fig. 87) of the last epoch.

Excluding such as are Gandhāra beyond doubt, there still remain a few in our collection which are of uncertain nature and may be of a much later period. They have been catalogued in the end of each section respectively.

Characteristics of Gandhāra Sculptures :

The fundamentals of Gandhāra art lie in the union of indigenous Indian art and art-traditions of Greece and Rome, which were brought to the land of Gandhāra specially under the Parthian patronage. Essentially therefore, influence of the western art is an apparent characteristic of the entire production of this school. Towards its close in the fourth century, it has become highly Indianized.

Aśoka's missionary zeal, which was responsible for spread of the Buddhism in distant corners of the world, introduced the cult of the Buddha in the Gandhāra regions. It commanded such a wide popularity that the entire art production of the country for more than three centuries is overflown with the Buddhist themes alone. Rarely one comes across any Brahmanical image, and that too only belonging to the Śaiva sect.

Thus the ateliers in Gandhāra, working with great vigour on Indian themes but following foreign art-traditions brought out innumerable sculptures and architectural specimens. The intention seems to cater to the needs of the Central Asian people in the west, China in the east and Taxila and Indus regions as far as southern portion of the Punjab in the south-east. To appreciate this vast wealth of art, the following characteristics may be mentioned to serve as a rough outline :—

(1) Earlier specimens show more of Hellenistic influence. The figures are flashy and muscular, and have a dress much alien to Indian soil (G. 244, Fig. 88).

(2) Symbolic representation of the Buddha is uncommon excepting the scene of First Sermon where sometimes instead of the Master only the wheel is seen on the pedestal (68.70, Fig. 15).

(3) The Buddha in standing attitude, is generally in *abhayamudrā*. It is sometimes suggested that the standing Buddha with both his hands raised is a later concept. The earlier variety depicts him with left hand suspended.

(4) Seated Buddha appears in *abhaya, bhumisparaśa, vyākhyāna* or

dharma-chakra-pravartana and also in *dhyānamudrā*. In the latter attitude, normally, where the hands are exposed, his right palm rests on the left.

(5) In the earlier Buddha images, the head is covered with long, wavy hair, forming a topknot standing for *uṣṇīṣa*.

(6) Along with halo and *urṇā* fine moustaches also appear, which do not continue in the subsequent phases.

(7) The drapery generally covers both the shoulders (*ubhayānsika*). Covering only the right shoulder (*ekānsika*) is taken to be a later variation and is normally associated with the 'preaching attitude'.

(8) In earlier pieces, the size of the Buddha is almost the same as that of his attendants or other persons present in a composition. In later phases, in order to represent the superiority of the Lord, his height has been raised.

(9) Haloes are generally plain, but decorated aureoles were also known since as early as the first year of Kaniṣka's reign (e. g. Buddha on the reliquary of Kaniṣka from Shāh-jī-kī-Ḍherī)[1].

(10) Like the contemporary Mathura art[2], Buddha's open palm and soles do not bear any auspicious symbols on them, except the natural line marks and sometimes a small circle which appears on palms only (47.37, Fig. 33).

(11) Depiction of eye-balls is not common, but a few sculptors appear to have taken a fancy for them. We see them in the Buddha figure on Kaniṣka reliquary[3]. In our collection there is one such Bodhisattva image (0.284, Fig. 58).

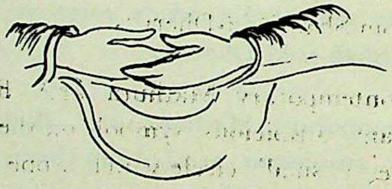
(12) Generally the Gandhāra sculptures have not been carved in round however, a few exceptions (e. g. A.M.M. F. 42, *MS.*, Pls. 43-44, Kambojikā in Mathura Museum) are well known.

(13) The Bodhisattva images and very often figures of Brahmā and Indra have been modelled after the general features of kings and royal

personalities. Beautiful hair-do, garments with heavy and deep folds, profuse jewellery, handsome appearance, well built physique, jewelled headgear, occasionally sandals in feet but invariably a halo behind the head, are some of the salient features of the Gandhāra school.

Iconographically the images of Bodhisattva Maitreya and Siddhārtha differ from each other in certain respects.

(14) Although abundant in the Buddhist themes it is surprising that the depiction of Jātakas in Gandhāra art is much less than in the contemporary or other ancient Indian schools. The stress here is laid on the life events.



Dhyāna-mudrā

ICONOGRAPHY

We now proceed to discuss some of the salient iconographic aspects of important images that are in our collection.

BUDDHA :

The Gandhāra Buddha has certain distinguishing features some of which have been adopted by the Mathura school. A few of these features have been mentioned above, but the following deserve a detailed discussion.

Halo–

The Buddha, Bodhisattva and a few other deities of superior order invariably appear with a halo behind their heads. Gandhāra sculptures reveal the following varieties of halo:–

(1) Plain. This is the most common type.

(2) Bearing a rim in high relief (*GAP.*, XIII. 1).

(3) Bearing a line border followed by a wavy line in bold relief, (*GAP.*, XII. 3).

(4) As above but with an additional decoration of '*peepal*' leaves (*GAP.*, XII. 1) or tiny lotus petals (*GAP.*, XVII. 3).

In this connection it is worth noting that the scalloped border of Mathura is conspicuous by its absence in Gandhāra, yet the wavy line motif, referred to in No. 3 above, may be taken as a highly ornamental form of that design.

(5) Halo with '*peepal*' leaf decoration covering the entire field (47.37, Fig. 33) is perhaps the unique representation of its own kind. It may be an adoption from Mathura, where very often the '*peepal*' leaves are shown behind the halo on the obverse, and sometimes on the reverse too (e.g. AMM, 00.H.6, 00.A.1; *MS.*, Pls. 50-51).

The first four types as described above are present in the Bodhisattva figures also (e. g. 47.39, Fig. 56; B. 227, Fig. 52).

Palms and Soles–

Unlike contemporary Mathura figures, the soles and palms, if exposed, are always plain excepting a few line-marks such as the lines of heart and head.

In a few cases however (e. g. 47.37, Fig. 33), the right hand palm in *abhaya* pose shows a small circular mark incised or made even in relief.

To explain the significance of the circular mark, one has to turn back to Mathura, where not only the *dharmachakra*, but also some of the other eight auspicious symbols invariably appear on the palms and soles of the Buddha and the Jaina Tīrthaṅkara figures. It may, therefore, be assumed that the wheel on the Buddha's palm in Gandhāra is a crude copy of the Mathura tradition.

Style of Standing–

The Gandhāra Buddhas are normally seen standing, the left knee slightly projecting forward; rarely it is the right knee (e.g. 68.73, Fig. 32). Here again, the Gandhāra Buddha differs from that of Mathura, where very often he is seen standing on his stumpy legs without any natural bends or curves (*A.I.*, vol. II, Fig. 319).

By the beginning of the fifth century Indian sculptors in *Madhya-deśa* too adopted this style.

Another noteworthy point is that the Buddha standing with both hands upraised, is uncommon in the Gandhāra art. Usually he is seen with the left hand suspended.

Style of Sitting–

Normally the Buddha is seen seated with both his feet covered, except when in the preaching attitude. In the latter case he is generally seen with the drapery covering only the left shoulder.

Hair arrangements–

The Gandhāra Buddhas in our collection present the following styles of hair decoration :—

(1) Hair arranged in wavy lines and combed back forming shape like an almond just above the forehead. The *uṣṇīṣa* too bears this decoration.

(2) Similar, but with an additional string of hair running horizontally round the base of the *uṣṇīṣa* (G. 233, Fig. 40).

(3) Wavy hair arranged in three tiers below the *uṣṇīṣa* and with a horizontal string as in No. 2 (47. 37, Fig. 33).

(4) Hair taken together and made in a fluffy knot covering the *uṣṇīṣa* (0.282, Fig. 35).

The above four styles do not necessarily anticipate the short hair of the Buddha. According to some texts it is said that even when he cut his hair to assume the yellow garb, his hair remained as long as a thumb throughout his life. The undermentioned styles seem to be in line with this tradition.

(5) Hair arranged in series of parallel crescents (*GAP.*, XXI,2). The practice is seen even at Mathura with slight difference(*JS.*, Pl. CI, Fig. 4).

(6) Hair arranged in small curls. This was a very common practice at Mathura in later phases. In Gandhāra art it seems not to have found much favour (G. 258, Fig. 37).

Garments–

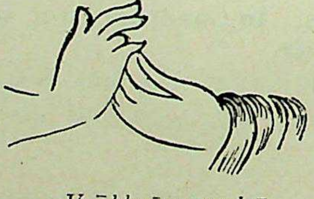
Among the two garments the upper one deserves special mention. The style of its use may be broadly classified as covering either both the shoulders (*ubhayānsika*) or only the left shoulder (*ekānsika*). The latter is generally seen with the images seated in preaching attitude. The former variety in sitting posture is again of two types. In one the drapery covers both the feet of the Lord; while in the other the soles have been left open. The first variety was perhaps older as it is evident from the figure on Peshawar casket[3] dated in the first year of Kaniṣka's reign.

Ūrṇā–

Circular mark in-between the eyebrows is very common with the Buddha images. This has been described in the Buddhist texts as one of the thirty-two signs of a 'Great man'[4].

Sometimes in sculptures (0.280, Fig. 29) there appears a socket (*ūrṇā-kośa)* to have a shining gem in it. Outcoming light perhaps represented 'the Ray causing destruction to the entire Circle of Māra' (*sarva-māra-maṇḍala-vidhvansana-karī-raśmi*)[4].

It would be interesting to compare *ūrṇā* with a mark (*piplu*), which appeared in between the eyebrows of princess Damyanti. According to the Mahābhārata it indicated prosperity[5].



Vyākhyāna-mudrā

BODHISATTVAS

In the Buddhist pantheon Bodhisattva is next in significance to the Buddha. The term, generally, stands for the beings that will obtain enlightenment in near future. Sometimes in epigraphs it has been applied to the Buddha himself.

Representation of the Bodhisattvas in the Gandhāra art has been discussed by Ingholt. Distinguishing between Maitreya and Siddhārtha he has given the following as their main characteristics:-

Maitreya- (*GAP.*, Figs. 288-312)-

(1) Normally with moustaches on face indicating advanced age.

(2) Sometimes a crescent mark on the diadem.

(3) Loose locks of hair dangling on shoulders.

(4) Cylindrical top-knot, made with a part of the hair on head, beautifully combed; sometimes it has two loops on the top.

(5) Vase (*amṛta-ghaṭa*) in the left hand.

(6) Sometimes seen in the preaching attitude.

Siddhārtha (*GAP.*, Fig. 277-87)-

(1) Handsome and youthful appearance rarely with moustaches.

(2) No loose locks of hair on shoulders.

(3) Normally stands in *abhaya* or sits in meditative pose.

Sacred thread-like amulet string and halo behind the head are often seen with both.

Besides Bodhisattva Maitreya and Siddhārtha, figures of Avalokiteśvara (*GAP*., Fig. 326) and perhaps Padmapāṇi (*GAP*., Fig. 324) also appear in the Gandhāra art; but these figures are not common.

It has been further observed by the present author, in course of his studies of Mathura school of sculptures[6] that :

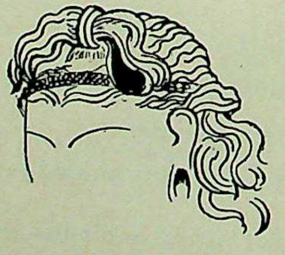
(i) Siddhārtha and Maitreya enjoyed wide popularity at Mathura during the Kuṣāṇa period;

(ii) their respective images were carved with distinct iconographic features and were sometimes placed on equal footings with those of of the Dhyānī-Buddhas (SML., B. 208; B. 223; AMM., I4.403);

(iii) *amṛta-ghaṭa, abhaya* pose, dangling locks of hair on shoulders, moustaches and - if not bear headed - a crown without a fluted crest are some of the main features of Maitreya figures, but all of them do not necessarily appear simultaneously (*DAK*., Fig. 54; SML., B. 82 obverse, B. 208, etc.); and

(iv) Siddhārtha, on the other hand, appears invariably in meditative pose with a fluted headgear and tender facial expressions. (SML., B. 82 reverse, upper panel; B. 208 lower field; *DAK*., Fig. 34, etc.)

The concept of five Dhyānī-Buddhas had come into existence at Mathura also in the contemporary period; and curiously enough, unlike Gandhāra, the practice of depicting them in miniature forms on the crown of the Bodhisattvas had also set in. A few such figures have already been discussed by Dr. V. S. Agrawala[7].



Cylindrical top-knot of Maitreya

PAÑCHIKA AND HĀRÍTĪ

Hāritī, according[8] to It-sing was in her previous birth, a cruel woman who had made a vow to devour all the babies at Rājagṛha. She was reborn as a *yakṣī* and gave birth to five hundred children. Every day she ate babies at Rājagṛha. Finding themselves in deep troubles the people approached the Buddha for help. The Lord, to set her right, concealed one of her beloved children. Thereupon she went to the Buddha and started crying and lamenting for the lost child. The Buddha said, 'You have lost only one out of five hundred, but still you are so much grieved, imagine the immense sufferings you are causing to others by devouring their children, in some cases even the only child'. Touched by his speech the *yakṣī* became a convert and came to be known as Hāritī. She was privileged to have offerings of food in every monastery.

The Chinese Traveller observes, 'For this reason the image of Hāritī is found either in the porch or in a corner of the dining hall of all the Indian monasteries depicting her as holding a babe in her arms, and round her knees three or five children.'

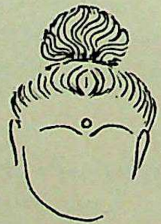
As has been pointed out by Coomaraswamy, in his *Yakṣas*,[9] her account is found in the *Sanyukta Nikāya* (ch. XXXI) according to which Hāritī was the daughter of *yakṣa* Sāta of Rājagṛha and was married to Pañchika, son of Pāñchāla, *Yakṣa* king of Gandhāra. She is said to have borne five hundred children.

The *yakṣī* Hāritī, being mythologically an inhabitant of Swat, a part of the Gandhāra country itself, must have enjoyed wide popularity in that region. It is evident not only from the number of sculptures depicting this couple, but also from the fact that there was perhaps a temple of Hāritī at

Skārah Ḍheri in Peshawar district of Western Pakistan, a site that has yielded an inscribed image of this goddess[10]. From Shaikhan Ḍheri in the same district, Dr. Dani has excavated another beautiful figure of Hāritī attributed to the Kaniṣka period[11]. Other figure identified as Hāritī comes from Sahri Bahlol[12]. It is four feet high and iconographically very important for it reveals signs of close association with Hindu Śiva. Her four hands, tusk-like teeth projecting from the corners of her mouth, *Kadamba* (?) flower with a leaf on her head; and, wine cup, trident and water vessel as her attributes, are some of the noteworthy features.

Ingholt[13] records another tradition according to which Hāritī was the personification of the most dreaded of all the infantile diseases, small pox. The Buddha changed her from a terrible scourge into a benificent fairy. In the Hindu pantheon, she seems to be one of the folk goddesses known as *Mārī*, *Mātā*, *Baḍī- Māī*, etc.

At Mathura she had a place in the folk cult of 'Mothers', and had very close association with the *Yakṣas*. Not only that in one of the sculptures from Mathura (AMM., G. 10) a dwarfish *yakṣa* appears as standing in-between her feet but even her spouse Pañchika assumes the shape of Kubera, the king of the *yakṣas*. In this connection it is worth noting that the old tradition of Hāritī and Pañchika finds mention in a Buddhist work *Ārya Mañjuśrī Mūla-Kalpa* (assigned by some to c. 1st century A. D.)[14] which enlisted Hāriti as a *Mahāyakṣiṇi* and Pañchika as *Mahāyakṣa Senāpati*[15].



Almond shaped hair arrangement

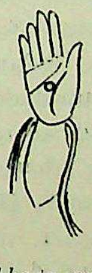
SKANDA OR KĀRTIKEYA

The Gandhāra art has sometimes catered to the needs of those who believed in Brahmanism more strictly speaking Śaivism. Images of Trimūrti (Brahmā, Viṣṇu and Śiva in one), Sūrya, Durgā and Skanda or Kārtikeya have already been brought to light. We also know of a Gaṇeśa figure in Kabul bearing an inscription roughly attributed to the Gupta age[16].

In the Lucknow Museum collection, there is a figure of Kārtikeya (49.45, Fig. 71) carrying a cock and a spear in his hands and seated on his mount peacock. This is the sixth image of this deity in the Gandhāra style, the other five figures can be seen in the Museum at Taxila, British Museum, London, Victoria and Albert Museum, London, National Museum at Rome, and the Museum at Baroda in India[17].

Skanda in Gandhāra style sometimes appears with long boots as is seen in the Taxila image. The British Museum figure depicts him as a soldier with an armour reaching the knees. The cock is absent in the Baroda figure. The Victoria and Albert Museum figure is further interesting as it shows flames on both side of the head of the deity[18].

High boots and flames seem to be the Kuṣāṇa features indicating superiority. They often appear with the royal portraits on the coins. High trousers of Kārtikeya (the Rome figure) speak of the foreign influence, while in his Indianized form he appears with 'dhoti'.



Abhaya-mudrā

BUDDHA'S LIFE EVENTS AS DEPICTED IN THE LUCKNOW COLLECTION

As enlisted in the Appendix III, no less than seventy events of the Buddha's life-story appear in the Gandhāra art. Some of them are based on early Buddhist works like *Lalita-vistara, Divyāvadāna, Avadānaśataka, Mahāvagga, Mahaparinibbāna-Suṭṭa*, etc., but a few do not find any mention in these texts. For example, Siddhārtha's riding a ram while going to school, must have its origin in some text popular in the regions of Gandhāra. Amongst all the seventy events a few such as Birth, Māra's attack, First Sermon and Passing away of the Buddha are common to be found at all the different important centres of Buddist art, though the styles of depiction often vary. It is the Gandhāra art alone, which gives us a fairly detailed account of the Buddha's life. In the following paragraphs the events as depicted in the Lucknow Museum collection have been described in brief.

Dīpaṅkara Jātaka (*G. 252, Fig. 1*)-

Sumati, a young *brāhmaṇa*, who had acquired high proficiency in the *Vedas*, once, received some gifts from a king. The gifts included a bride, whom Sumati refused to accept, as he had avowed to remain a *brahmachārin*. The girl, struck with the personal charms of Sumati, retired to Dīpāvatī and dedicated herself to the service of God. Meanwhile Sumati was instructed to go to Dīpāvatī and to consult Dīpaṅkara Buddha for the interpretation of certain dreams. The girl, who was already there, intended to worship the Buddha but had difficulties in procuring flowers, as the king of the city had already booked the flowers for himself. However, she miraculously managed to have seven flowers blossomed for her. Sumati, who reached the city on the very day, had to face the same difficulty in getting flowers. He requested the girl to part with her flowers for five hundred coins. The girl refused to sell but agreed to give only five flowers on condition that Sumati would desire, at the time of offering, to have her as his wife in every future birth. Thus agreed, both came to Dīpaṅkara. Sumati offered the flowers which remained steadfast in the air forming a wheel - like canopy.

Sumati, as predicted by Dīpaṅkara, became Śākya-Muni in his next birth.

The panel in our collection (G. 252, Fig. 1) shows Sumati with a flower basket standing before Dīpaṅkara with his hand raised to throw flowers.

Bodhisattva in Tuṣita Heaven (47.51, Fig. 2)–

Bodhisattva in Tuṣita heaven, before his birth as Siddhārtha in the house of the Śākyas, meditated and made four great preliminary examinations about time, continent, country and family in which he was to take birth for the last time.

Birth (G. 263, G. 265, Figs. 3, 6a)–

It is the most common of all subjects in the Buddhist art. Queen Māyā, on way to her father's house, had reached Lumbini garden, where the Child was born miraculously. The site is now known as Rumman-Dei in the Nepal territory.

In our panels (G. 263, Fig. 3) depicting this scene, Māyā is seen standing and holding with her up-raised right hand a branch of the *Śāla* tree. She is being supported by her sister Mahāprajāpatī. The child Buddha issues from the right side of the Queen, while Indra with outstretched arms receives him on a golden cloth. Behind Mahāprajāpatī stands a woman with waterpot in her left hand. Along with Indra, Brahmā had also appeared to welcome the Buddha (G. 265, Fig. 6*a*).

Bodhisattva at School (lipiśālā) (G. 245, Fig. 4)–

Prince Siddhārtha, for learning his three 'R's, rode a ram and went to his teacher Viśvamitra. This tradition finds no mention in the *Lalita-vistara*. The Gandhāra sculptors seem to have followed some other tradition.

Marriage of Siddhārtha (*G. 251, Fig. 5*)–

Daṇḍapāṇī, another Śākya nobleman offered his daughter Gopā, also known as Yaśodharā, to Siddhārtha in marriage. The bridegroom, holding the right hand of the bride, is seen standing along with a few other persons. Existence of fire with flames signifies the marriage ritual. In the Lucknow Museum panel, a drummer is also seen standing behind Siddhārtha, perhaps, to announce the marriage by drum-beat.

The new Couple in palace (*G. 251, Fig. 5*)–

King Śuddhodana was striving hard to keep his son Siddhārtha, who was prophesied to become either a sovereign or an ascetic, aloof from all sorts of worldly discomforts and miseries. Such arrangements were, therefore, made that the prince might lead a life of ease and luxury in company of his young and beautiful bride, other damsels and attendants. In some reliefs, we find the prince indulging himself in worldly pleasures. The Lucknow Museum collection has no complete panel showing this scene but, perhaps the lower broken part of the extreme left of the above panel with a dancer and a male figure, preserved partly, might have originally depicted this subject.

The Great Departure (*G. 265, 68.71, Fig. 6,7*)–

However, in spite of all luxuries at his disposal, the Bodhisattva, one fine night, made up his mind to quit the palace, his family and all the worldly pleasures in order to proceed in search of the Eternal Truth.

Leaving his wife Gopā asleep, he called for his horse Kaṇṭhaka and the royal groom Chhandaka. In our panel (G. 265, Fig. 6) the prince is sitting on his couch under a canopy in firm determination, while his spouse is in deep sleep. The horse and the groom are ready at the entrance.

All sorts of preparations were made and great cares were taken by the gods to make this departure a success. Lords of all the four directions assembled in Alakāvatī and issued orders to the gathering of *Yakṣas* (*yakṣapariṣad*) that they should support the hoofs of the great horse at the time of the departure[19]. The obvious purpose was to avoid any sound from the hoofs of the horse, which might have caused awakening in the palace resulting in hindrances for the outgoing prince.

Sculptors at Gandhāra have very faithfully depicted this episode. In one of our panels (68.71, Fig. 7) a dwarfish figure is seen holding the hoofs of the horse on his palms.

Worship of Turban (G. 249, Fig. 8)-

The *Lalitavistara*[20] tells us that after leaving Kapilavastu in the dead of night Siddhārtha, passing through the territories of the Śākyas, Kroḍyas, Mallas, etc.—a distance of about 6 *yojanas*—reached a place in the morning, where he stopped and dismounted, took off his turban and ornaments and handed them all over to his groom Chhandaka. The turban became thus an object of veneration and often stood as a symbol for the Buddha himself in early Indian art.

Acceptance of the garb (G. 250, Fig. 9 a)-

As the costly silk clothes were not befitting him now, Siddhārtha thought of changing them. The gods were ready to serve him. One of the *Devaputras* put on a garb suitable to monks and in guise of a hunter (*lubdhaka*) appeared before the Bodhisattva. Siddhārtha offered his clothes to the hunter in return of his own. The exchange was done.

Visit to Ārāḍa Kālāpa and Rudraka (G. 250, Fig. 9 b)-

In search of Truth the young Bodhisattva approached several persons. Among them one was Ārāḍa Kālāpa of Vaiśālī, the leader of three hundred and fifty ascetics. Realising that Ārāḍa Kālāpa had nothing more than what he himself knew, Siddhārtha left him and proceeded further.

The Bodhisattva then visited Rudraka, son of Rāma, another venerated ascetic leader of Rājagṛha. This effort also failed.

In our panel the Bodhisattva, followed by Vajrapāṇi, is seen approaching the two ascetics sitting in their respective huts.

Assault of Māra (G. 250, G. 266, Figs. 9 c, 10)–

Bodhisattva's efforts in search of Eternal Truth and deliverance from sufferings were welcomed by all except Māra, the deity of pleasures. Māra decided to put hurdles in the way of the Bodhisattva, who, being disappointed from all quarters, made up his mind finally to meditate under the *Bodhi*-tree in his own way. Māra planned to attack the prince with the help of his daughters, soldiers carrying various weapons and attendants having dreadful faces.

The Bodhisattva was tempted, threatened, entreated and physically attacked by Māra; but the determined prince did not surrender and thus Māra's all efforts failed. Eventually, he with his downcast countenance sat in remorse at one side.

This scene is common in the Gandhāra School. In one of the panels of our collection (G. 250, Fig. 9) Māra is unsheathing his sword to attack the Buddha, but is being checked by somebody. The *Lalita–vistara* tells us that Sārthavāha, the son of Māra himself and other sixteen *Devaputras*, who were attending the *Bodhi*–tree tried to dissuade Māra from his ill-doings[21]. In the present panel another lieutenant of Māra is similarly being checked on the other side; or it may be the retiring Māra himself.

In another fragmentary panel (G. 266, Fig. 10) Māra is seen standing with one of his daughters.

Earth Touching attitude of the Buddha and Enlightenment (G. 250, Fig. 9)—

When Māra's operations were at zenith, the Bodhisattva seated under the *Bodhi*-tree, touched the earth with his right hand requesting her to be a witness for his firm determination[22]. This attitude of the Buddha is known as *Bhūmi-sparśa mudrā*.

The legends further tell us that thus the Bodhisattva gained his enlightenment on the seat (*Bodhi-maṇḍa*) under the *Bodhi*-tree. Now he became the Buddha.

Offering of Bowls (*G. 256, Fig. 12*)—

In the seventh week after enlightenment two merchants named Trapuṣa and Bhallika offered him food. Knowing it to be the proper time the Lords of four quarters (Mahārājas or Lokapālas) appeared there with costly bowls in their hands. As the bowls were unsuitable, the offer was not accepted. Ultimately they brought stonebowls (*Śaila-pātra*). This time the Buddha acceded to the request; but bowls offered were four, while only one was needed. With an intention not to disappoint anyone, he accepted all the four bowls and then turned them into one.

In our relief (G. 256, Fig. 12) the Lokapālas are seen standing by the Buddha each carrying a bowl in his hands.

Request by Śakra and Brahmā to preach the Law (*0.283, Fig. 13*)—

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Śakra and Brahmā, according to the legend, repeatedly requested the Buddha to preach the Truth, that he had discovered 'for the welfare of the majority'. At last, the Buddha agreed to do so.

Very often in panels depicting this scene, the Buddha is seen seated in the middle. By his side appears a bearded male looking like an ascetic and a crowned figure standing in a pose af adoration. Obviously, they are Śikhi or Mahābrahmā and Śakra. The scene is very common both in Gandhāra and Mathura Art.

First Sermon or Dharma-Chakra-Pravartana (*G. 268, Fig. 14*)—

Mṛgadāva or Isipatana, modern Sarnath near Varanasi, was the place chosen by the Buddha for his 'First Sermon'. His first five disciples were the five monks who were once followers of Ramāputra Rudraka. In the presence of these five monks or *Bhadra-vargīyas*, as they are called, the Buddha gave his 'First Sermon' to various gods and human beings. This act has been described as 'Moving the Wheel of Law' and so has been represented in art. The Buddha is very often seen actually giving momentum by his hand to the wheel set on a stand or *tri-ratna*, and placed either by his side or in front of him.

Very often, the episode is symbolically represented in the following two ways :—

1. The Buddha is physically absent, but on a pedestal flanked by a seated deer, there appears a big Wheel only. The deer signify 'Mṛgadāva', the place: and Wheel, the Lord Himself (68.70. Fig. 15).
2. The wheel is absent. Both the hands of the Buddha are brought near the chest. The right hand is always on the top, its little finger rests on the thumb and the index finger of the left. Symbolically the thumb and the index finger of the left hand form a sort of wheel, which is touched by the right hand as if to set it in motion (0.281, Fig. 34).

The pose of the hands is, therefore, called '*Dharma-Chakra Pravartana mudrā*'. In Gandhāra art this conveys the sense of preaching attitude (*Vyākhyāna mudrā*) also.

Miracle of Urubilva (*G. 253, Fig. 16*)-

At Urubilva, near Gaya, there lived a *brāhmaṇa* Kāśyapa, who had a large number of disciples. There was a fire-temple in which lived a dreadful serpent, whom even Kāśyapa was afraid of. The Buddha insisted on taking up a lodging in the fire temple. Though Kāśyapa and his followers repeatedly asked him not to do, the Buddha lodged in. The serpent could not stand his effulgence and calmly crawled into his alms bowl. The temple was now profusely lighted, which led the followers of Kāśyapa to believe that the serpent had burnt the Buddha and the temple too. They, therefore, rushed to extinguish the fire, but the Buddha quietly came out with the serpent resting in his bowl.

This convinced Kāśyapa of the superiority of the Buddha and the former subsequently became latter's disciple along with all his followers.

In the Lucknow Museum collection, we have a fragmentary panel where a few persons appear with jars of water as if to extinguish fire (G. 253, Fig. 16).

Buddha's visit to Rājgṛha (68-69, Fig. 17 c)–

After the Englightenment the Buddha was invited by king Bimbisāra to his capital Rājagṛha. On this auspicious occasion, according to the *Mahāvagga*[23], Indra in the guise of a *brāhmaṇa* (*māṇavaka*) led the Lord and his followers to the great city singing songs in his praise. According to Foucher's description, Indra on this occasion, had a drum with him, which he used as an accompaniment. Two pieces depicting this episode, have already been published (*ACBG.*, Fgs. 229–30), wherein we see Indra as a *brāhmaṇa* with the drum suspended from his shoulders, leading the Buddha and his retinue. Describing these scenes, Mr. Herald Ingholt refers to the existence of Vajrapāṇi also just behind the Lord (*GAP.*, p. 73–74).

One of the upright slabs in our collection (No. 68.69, III panel from the top, Fig. 17 c) appears to depict this scene.

Victory over the Black Serpent (G. 236, G. 237, Figs. 18, 19)–

A very rich but miserly man, living at Rājagṛha, when died, was reborn as highly poisonous black serpent. When the Buddha happened to reside at Kalandaka-Nivāpa in Veṇuvana near Rājagṛha, king Bimbisāra requested him to passify the serpent. The Buddha went to the place in night and by means of his divine effulgence, subdued the raptile and putting the cobra in his bowl, brought him to the Veṇuvana[21].

In our collection there are two antiquities showing Buddha's bowl with snake (G. 236, 237, Figs. 18-19).

Submission of Nāga King Apalāla (47.109, Fig. 20)–

The legend, being associated with Swat, was locally significant for the people of Gandhāra. The Nāga king Apalāla, who inhabited the source of the river Suvāstu, used to flood the surrounding countries causing endless distress to the inhabitants. The Buddha came to their rescue. His companion Vajrapāṇi smote the mountain. This terrified Apalāla, who at once submitted along with his wife and promised to desist from flooding. He was, however, allowed by the Buddha to flood the land every twelve years.

The Lucknow Museum specimen is one of the best and well preserved representation of this story.

Buddha in Indraśālā cave (68.69, Fig. 17c)–

Once the Buddha was sitting in a cave near Rājagṛha. There came Indra along with his retinue to pay his respects to the Lord. Respectfully he bowed before the Englightend One. On this occasion Pañchaśikha *gandharva* played on his harp in honour of the Buddha.

In our panel, the Buddha is seated in a cave, on its one side appears Indra and on the other stands the harper Pañchaśikha.

Death of the Buddha (G. 261, Fig. 26)–

Near Kuśīnagara the Buddha, in the eightieth year of his age passed away while resting on a coach under the two *Śāla* trees. Subhadra, a wandering ascetic was his last convert. Besides his own disciples and the last convert Subhadra, the Mallas of Kusīnārā and several gods were present on the spot. Subhadra is, normally, shown from the back seated cross-legged facing the coach. His tripod of three sticks with a water bowl stands by his side.

Division of Relics (G. 242, Fig. 27)–

After the Buddha's cremation, the relics were stored in an urn for which there were seven claimants[25] other than the Mallas of Kusinārā viz , king Ajātaśatru of Magadha, Lichchhavis of Vaiśālī, Śākyas of Kapilavastu, Bulis of Allakappa, Kolis of Rāmagāma, *Brāhmaṇas* of Veṭha-dīpa and the Mallas of Pāvā. The Kuśīnagara people were unwilling to part with the relics, and a quarrel arose; but a wise *brāhmaṇa* Droṇa brought them to compromise. The relics were divided in eight equal parts and the urn went as a share to the *brāhmaṇa* himself. Respective *stūpas* were subsequently built by all the claimants.

A frieze in our collection perhaps, depicts the main urn or bowl of relics and some of the claimants with small bowls.

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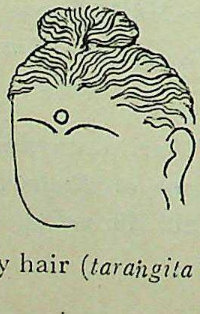

Wavy hair (*taraṅgita keśa*)

COMPARATIVE STUDY OF GANDHĀRA AND MATHURA FEATURES

Below is given a list of various important features of Gandhāra Art with the references indicating their parallels or sometimes opposites in the contemporary Mathura Art. Though comprehensive efforts have not been made here to trace out the reciprocal influence of these two schools of art, a broad outline of the picture is being given, perhaps for the first time. The source of influence has often been suggested by a small arrow mark in between the letters G and M. For the sake of convenience the subject matter has been grouped under the following seven heads:–

(i) Buddha Image.
(ii) Bodhisattvas.
(iii) Architectural motifs.
(iv) Human figures.
(v) Animals and Birds.
(vi) Mythical beings.
(vii) Exclusively Gandhāra features.

Usually, only one or two references have been cited, though in some cases more than a dozen could be made available.

Details of the signs used here are as follows :

G→M Influence of Gandhāra on Mathura.
G←M Influence of Mathura on Gandhāra.
‖ Parallel or common motif
× Opposite motif.

	Gandhāra			*Mathura*
I	*Buddha Image—*			
1.	Standing with one knee bent and left hand suspended. (Common, *GAP*., 195–97).		×	Standing on stumpy legs. (*OBI*., Figs. 60, 61).
2.	Standing with both hands upraised (not common, *GAP*., fig. 224 A–B; *OBI*., Text 90–92).	G←M	‖	(*OBI*., Plate figs. 56, 59).
3.	Wavy hair (*GAP*., 223).	G→M	‖	(AMM, 29.1945; 29. 1950; 34.2539).
4.	Notched hair (*SP*.,41).	G←M	‖	(SML., 56.524; *JS*., Pl. CI, Fig. 4 Jaina)
5.	Drapery covering both shoulders (Common, *GAP*., 213–218; 233–36).	G→M	‖	(*SP*., 39–40).
6.	Drapery covering one shoulder normally in preaching attitude (*GAP*., 245–249. Exceptions *GAP*., 252, 256).	G←M	‖	(*SP*., 30–31).
7.	Moustaches (*GAP*., 189).		×	Used for other Buddhist figures (e. g. SML., B. 82 Maitreya).

	Gandhāra		*Mathura*
8.	Natural lines on palms (*GAP.*, 115, 189).	∥	Very indistinct (e. g. a few on the wrist, *maṇibandha*, *AI.*, Pt. 2,320).
9.	Sometimes, a wheel on palms (*GAP.*, 68,70).	G←M ∥	Wheel and *Triratna* (*AI.*, Pt. 1, 140).
10.	Lion throne (*GAP.*, XI 4).	G←M ∥	(*SP.*, 43–44).
11.	Hands and feet covered with drapery (*GAP.*, 129).	×	Feet covered, but hands always visible (e. g. *AI.*, Pt. 1, 144).
12.	Worshippers in the halo (*Wissenschaftlichen Zeitschrift*) *Der Martin–Luther–Universitate Halle–Wittenberg*, February, 1961 (Lizenz – Nr. 5411), Abb. 29.	×	Worshippers hovering over the halo (*SP.*, 31).
13.	Worshippers on the front side of the pedestal (*GAP.*, 248, 249).	∥	(*SP.*, 43).
14.	Cushion like decorations on the upper-most moulding of the Buddha's seat (*GAP.*, XVI.1).	∥	(*MS.*, Pl. 50).
15.	Inverted flame like decoration on seat (*GAP.*, XII.3).	∥	(*SP.*, 42, 44).
16.	Plain halo (Common, *GAP.*, 246, 248, 249).	×	Halo with scalloped border (Common, *SP.*. 30, 31, 36, 40, etc.).

	Gandhāra		*Mathura*
17.	Lotus seat (*GAP.*, 227).	G←M ‖	(SML ,B. 23, B.73, etc.).
18.	Image installed under umbrella with high staff (SML., 0.281, Fig. 34).	‖	(*SP.*, 30).
19.	Seated with both hands upraised (Kaniṣka Reliquary *GAP.*, 494) feet covered.		(*SP.*, 39, 40).
20.	Seated with feet uncovered in *dharma-chakra-pravartana-mudrā* (*GAP.*, 245–249); in other poses uncommon (*GAP.*, XII.2)	‖	(*SP.*, 43,44), but in *abhaya mudrā*. Preaching attitude is not found at Mathura in the Kuṣāṇa period.
21.	Preaching Buddha with Vajrapāṇi (*GAP.*, 75,77)	‖	(AMM., 61. 17)
II	*Bodhisattvas*—		
1.	Bodhisattva with no additional figure on the crown (e. g. *GAP.*, 313–317).	×	Bodhisattva with effigy of Dhyānī Buddha in the crown (SML., B. 82, AMM., 34. 2367; 33. 2336).
2.	Maitreya with diadem, etc. (*GAP.*, 293–295).	‖	Maitreya with crown (SML., B. 208, B. 82 reverse),
3.	Maitreya without crown (*GAP..* 299–301).	‖	(*DAK.*, 54).

Gandhāra			Mathura
4. Siddhārtha with crown (*GAP.*, 284).		‖	(SML., B. 82 reverse, second panel).
5. Siddhārtha without crown (*GAP.*, 282–283).			
6. Maitreya with crescent mark (*GAP.*, 289).	G⟶M	‖	(*HIA.*, Fig. 21).
7. Sandalled feet of Bodhisattva (*GAP.*, 294, 295, 298).	G⟶M	‖	(*MS.*, Pl. 45).

III Architectural Motifs—

1. Four petalled flower (*GAP.*, 68).		‖	(*JS.*, XII, XXXII).
2. Five petalled flower (*GAP.*, 65).		×	Multi-petalled flower (*JS.*, LXV-LXXIII).
3. Petal border or 'Saw-tooth' facing ground (*GAP.*, 6).		‖	(*MS.*, Pl. 15).
4. Honeysuckle (*GAP.*, 444).		‖	(*JS.*, XXXVIII, Fig.4).
5. Border of acanthus leaves (*GAP.*, 15).	G⟶M	‖	(SML., B. 182; *SP.*, 50, 51).
6. *Hara-yaṣṭi* or band with criss-cross design (*GAP.*, 22).		‖	(SML., B. 208; *DAK.*, 37).
7. 'Peepal-leaf' border (*GAP.*,30).			
8. Scroll work (*GAP.*, 41).		‖	(*JS.*, XXVII).

	Gandhāra			*Mathura*
9.	Undulated floral creeper (*GAP.*, 54, 188).		||	(*JS.*, XXIX, Fig. 6).
10.	Upraised lotus-petal border (*GAP.*, 140, 146).		||	(AMM., P. 27) but not common.
11.	Vine creeper (*GAP.*, 461).		||	(*JS.*, XXVI).
12.	Lotus creeper (*GAP.*, 462)	G←M	||	Common (*JS.*, XXIV, Fig. 1).
13.	Round pillars with Corinthian capital, common(*GAP.*,7).	G→M	||	(*JS.*, LI, Fig. 2), but different pattern, not common.
14.	Pillars, flat and tapering towards the top with oblong mark(*GAP.*, 82, 127, 140, etc.).	G→M	||	(*DAK.*,36) not common.
15.	Indian pillars with animal capitals, ogee arch and fret-work (*GAP.*, 39, 364).		||	Common at Sānchi, Amāravatī and Mathura (e. g. *MS.*, 56).
16.	*Vedikā* design for dividing a panel in parts(*GAP.*, 18, 132).	G←M	||	Common at Mathura (e. g. *MS.*, Pl. 27).
17.	Four or five rectangles of diminishing size arranged one over the other (*pañcha-paṭṭikā*) (SML., G. 244, Fig. 88).	G←M	||	(*MS.*, Pl. 8) partly visible.
18.	Brackets supporting a cornice (*GAP.*, 101).		×	Projecting ends of beams supporting cornice (*DAK.*, 25, 34).

	Gandhāra		*Mathura*
IV	*Human Figures—*		
1.	Wheel on the head of a male figure seen in a story (*GAP.*, 3).	×	(SML., J. 11) as a motif.
2.	Full Vase (*pūraṇa–kumbha*) seat for famele figure (*GAP.* 19).	‖	Śrī, (*HIIA.*, Fig. 74).
3.	Upraised lotus seat for figures other than Buddha (*GAP.*, 28).	‖	(Viṣṇu, AMM., 39.2858).
4.	Figures on pillars and uprights (*GAP.*, 61, 81, 91, etc).	‖	Common in railing pillars also in miniatures (e.g. AMM., 30. 2072)
5.	Figures in niches as separating units (*GAP.*, 49).	G→M ‖	(*AI.*, Pt. 1, 144).
6.	Figures hovering in air carrying garlands (*GAP.*, 257,263).	‖	(*AI,*, Pt. 1, 140).
7.	Pañchika and Hāritī with children (*GAP.*, 338, 341).	G→M ‖	Hāritī with children (AMM., F. 30).
8.	Lady with parrot perched on shoulder (*GAP.* 362).	G←M ‖	Very common (e. g. AMM., F. 11, SML., B. 92; *AI.*, Pt. 1, 151–53).
9.	Woman and tree (*Śāla-bhañjikā* (*GAP.*, 359-360).	G←M ‖	Common at Bharhut, Sānchī, Amarāvatī & Mathura (e.g. AMM., J. 9, J. 17, J. 58; M. 4, etc; *JS.*, XXXV).

	Gandhāra		*Mathura*
10.	Woman with harp(*GAP.*,367).	||	(AMM., J. 62).
11.	Woman with weapon (*GAP.*, 361).	||	(AMM., J. 63, *JS.*, LXII).
12.	Nude dwarfs carrying garland (*GAP.*, 374–380).	G→M ||	Same pattern, but figures are not nude (*MS.*, Pl. 24).
13.	Atlas –tendar age (*GAP.*, 381–83).	×	Mythical beings (*JS.*, VIII,XXIV).
14.	Atlas –advanced age (*GAP.*, 385–87).	×	*Yakṣas* with moustaches (AMM., C. 3, C. 6).
15.	Sūrya-Chandra (*GAP.*, 495).	||	(*AI.*, Pt. 1, 44 now only Sūrya visible).
16.	Deities emancipating from the body of the central or main figure (H. Plaeschke, *Annals of the Naprstek Museum*, 2. Prague, 1963, Abb 11; *GAP.*, XX. 2; XXI.. 2)	G←M ||	(SM., J. 84, *MS.*, Pl. 38, AMM., F. 2, 15. 739, 54. 3769).
17.	Foreigners wearing conical caps (*DAK.*, 73).	G→M ||	(AMM., 16. 1252, *DAK.*, 14–16).
18.	Foreigners wearing cap-like headgear (SML., G. 271, Fig. 54).	G→M ||	(AMM., G. 34, *DAK.*, 16–17).
19.	Figure with more than one head attached to the same body (*GAP.*, 276).	||	(*DAK.*, 21).

	Gandhāra			*Mathura*
20.	Figures with legs ending in serpent-like coiled tails (*GAP.*, 390).		‖	Mythical serpents (*MS.*, Pl. 7).
21.	Drinking scenes used as decorative motifs (*GAP.*, 485–86).	G↔M	‖	(*AI.*, Pt. I, 151).
22.	*Garuḍa* and the woman victim (*GAP.*, 353).	G→M	‖	*Garuḍa* with a *Nāgī* (AMM., 41. 2915, 61. 5384).

V *Animals and Birds*—

1.	Half or full lion used as supports for door jambs etc. (*GAP.*, 454, 455).	G←M	‖	(*AI.*, Pt. 1, 160, AMM. 0.4, 0.5).
2.	Elephants (*GAP.*, 450, 452).	G←M	‖	(*JS.*, LXXIV, Fig. 2; LXXII, Fig. 2).

VI *Mythical Beings*—

1.	Bulls with coiled bodies (*GAP.*, 393).			
2.	Crocodile faced horse with ornamental tail and rider (*GAP.*, 396).		‖	Different types of mythical beings [*īhā-mṛga*] have been very commonly used as motifs at Mathura e. g. (*JS.*, LXXI-LXXVI).
3.	Dragons with human bodies (*GAP.*, 388–89).			

	Gandhāra		*Mathura*
4.	Winged crocodile with horse's face and coiled tail (*GAP.*, 394).		*Ibid.*
5.	Monkeys (*GAP.*, 461).		
6.	Rabbits (*GAP.*, 461).		
7.	Peacocks (*GAP.*, 460, 461).	G←M ||	(SML., J. 233, AMM., 26.3661).
8.	Parrots (*GAP.*, 244, 465).	||	(*MS.*, Pl. 39, also seen along with female figures).
9.	Geese (*hansa-pankti*) (*GAP.*, 494).	||	Mauryan motif on Aśokan columns at Rampurva and Lauriya Nandanagaṛh, — Agarwala V. S., *Bhāratīya Kalā* (Hindi), Varanasi 1966, p. 132.
10.	*Garuḍa* with human ears and earings (*GAP.*, 352).	G←M ||	Common (e. g. *JS.*, XXV. I).
11.	*Garuḍa* as an ornamental motif (SML., G. 248,Fig. 84).	||	(*MS.*, Pl. 57).

VII Exclusively Gandhāra Features –

1. Buddha with hands in *dharma-chakra-pravartana mudrā* (*GAP.*, XVI. 1-4).
2. Bodhisattva in the same pose (*GAP.*, 306–309).

3. Buddha with moustaches (*GAP.*, 189).

4. Ogee arch with bunch of grapes suspended from each end (*GAP.*, 10).

5. Half hexagonal arch (*GAP.*, 11, 21).

6. Cloth hanging in front of the throne used by the Buddha or other deities, or for placing sacred objects (*GAP.*, 101, 104).

7. Parrots perched on arches (*GAP.*, 244, 259).

8. Nude dwarfs (*GAP.*, 3691, 370, 371).

9. Couples on pillars (*GAP.*, 372, 373).

10. *Garuḍa* and five victims (*GAP.*, 351).

11. Representation of muscular and well built bodies (*GAP.*, 382–386).

12. Tre-foil arch (*GAP* , 168–169).

13. Square with bisectors and diagonals containing dots so as to form a circle (*GAP.*, 55).

14. Seated Buddha with his head slightly reclined to one side (*GAP.*, XXI.4; SML., 0.281 Fig., 34).

15. Bowl with rising flames as object of veneration (*GAP.*, XXI. 4).

16. Foreign deities in Indianized form such as–
    Pharro and Ardoksho – Pañchika and Hāritī (*GAP.*, 345, 344).
    Oado [wind god] as seen on Kuṣāṇa Coins – Vāyu (*DAK.*, 76).
    Miro [Sun] as seen on Kuṣāṇa Coins – Sūrya (*GAP.*, 495).
    Mao [Moon] in male form – Chandra (*GAP.*, 495).

APPENDIX I

*EARLY HISTORY OF GANDHĀRA

B. C.	c. 558 – 479	– Achæmanians
	c. 479 – 327	– Persians
	c. 327 – 305	– Greeks
	c. 305 – 190	– Mauryas
	c. 190 – 90	– Indo-Bactrians
B. C.	c. 90 – A.D. 64	– Śakas, Parthians
A. D.	64 – 240	– Imperial Kuṣāṇas
	240 – 460	– Later Kuṣāṇas, Sassanians through Kidar Kuṣāṇas.
	460	– Invasion of White Hūṇas or Epthalities.

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* Table prepared on the basis of *GAP.*, pp. 13–14.

APPENDIX II

CHRONOLOGY OF GANDHĀRA ART

The following table giving views of various scholars regarding chronology is based on the works noted against each of them :

Cunningham, Fergusson, Senart, Smith, Grunwedel, Foucher, Vogel, Banerjee, Rowland, Buchthal and Ghirshman	–	J. E. Van Lohuizen-de Leeuw, '*The Scythian Period*' pp. 73–79; 102.
Coomaraswamy	–	*History of Indian and Indonesian Art*, 1927, p. 52.
Marshall, John	–	*Taxila*, Cambridge, 1951, Vol. II, p. 691; also Prudence R. Myer, Again the Kanishka Casket, *The Art Bulletin*, XLVIII, 1966, p. 401.
Herald Ingholt	–	*Gandhāra Art in Pakistan*, 1957, 'Introduction' p. 40.
Takata Osamu, Teruo Ueno	–	*The Art of India*, Vol. II, Tokyo, 1966, pp. 27-28.
Dani A. H.	–	Shaikhan Dheri Excavation (1963–64) *Ancient Pakistan*, Bulletin of the Department of Archaeology, University of Peshawer, Vol. II, 1965–66 pp. 39–40.

Name of the Scholar	Total period	Flourishing time	Decay	Mere continuation
1. Alexander Cunningham (1871) —	40 B.C.–100 A.D.	—	—	—
,, (1883) —	80 A.D.–200 A.D.	—	—	—
2. Fergusson (1876) —	1st. Cent. B. C.– 8th Cent. A. D.	400 A.D.	—	—
3. M. E. Senart (1890) —	1 A.D.–200 A. D.	—	—	upto 240 A.D.
4. Alfred Grunwedel (1890) —	c. 1 – 400 A. D.	—	—	
5. Foucher (1894) —	1st Cent. B. C.– 2nd half of 1st Cent A. D.	1st Cent. A.D.	in 2nd half of 1st Cent. A.D.	—
6. J. Ph. Vogel (1903) —	1 – 300 A. D.	1–c. 100 A.D.	—	100–300 A.D.
7. V. Smith (1911) —	c. 50 – 200 A. D.	Reign of Kaniṣka	—	—
8. Gauranganath Banerjee (1919) —	2nd Cent. B. C.– 2nd or 3rd Cent. A. D.	Before 58 B.C.	—	—
9. Hackin (1923) —	--	—	5th Cent. A.D.	—

10. L. Bachhofer	(1925)	—	2nd half of 1st Cent. B.C.–4th Cent. A.D.	I– Beginning of Christian era II– Middle of 3rd Cent. A.D.	I–2nd Cent. A.D. II–End of 4th Cent. A.D.	—
11. A. K. Coomaraswamy	(1927)	—	100 B.C.–400 A.D.	Reign of Kaniṣka 120–160 A.D.	--	—
12. B. Rowland	(1936)	—	50 A D.–300 A.D.	End of 2nd Cent. A,D. to the beginning of 4th Cent. A.D.	—	—
13. H. Buchthal	(1945)	—	2nd. – 5th Cent. A.D.	—	—	—
14. R. Ghirshman	(1946)	—	1st– 2nd half of 3rd Cent. A. D.	2nd half of 2nd Cent. A.D.	2nd half of 3rd Cent. A.D.	—
15. J. Marshall	(1951)	—	C. 80–300 A.D.	80–140 A.D.	—	—
16. H. Ingholt	(1957)	—	144–460 A.D.	—	—	—
17. O. Takata	(1965)	—	c.100–350 A.D.	c.100–150 A.D.	c.150–250 A.D.	c.250–350 A.D.
18. A. Dani	(1965–66)	—	Imperial Kuṣāṇas, a period of about 100 years.	—	—	—

APPENDIX III

LIST OF THE EVENTS OF THE BUDDHA'S LIFE DEPICTED IN THE GANDHĀRA ART

Events in Gandhāra Art		Depiction at Mathura.
1. Dīpaṅkara Jātaka* (*GAP.*, 7).	||	(AMM., H. 20; SML. B. 22; *MS.*, p. 55).
2. Buddha in Tuṣita Heaven (*GAP.*, 8).		
3. Dream of Queen Māyā (*GAP.* 9).		
4. Interpretation of Māyā's dream (*GAP.*, 11, 12).		
5. Birth of the Buddha (*GAP.*, 13).	||	(AMM., 00 H.2. 00.No. 2; *MS.*, p. 56, Pl. 49).
6. Seven steps *GAP.*, 15).		
7. Bath of the new born child (*GAP.*, 16).	||	(AMM., 00. H. 2; *MS.*, p. 57).
8. Māyā and Siddhārtha return to Kapilavastu (*GAP.*, 17, 18).		
9. Birth of Chhandaka and Kaṇṭhaka (*GAP.*, 19).		

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* Other Jātakas depicted in the Gandhāra art are Vessantara (*GAP.*, 6), Śyāma (*GAP.*, 5), Maitrakanyaka (*GAP.*, 3), Amara (*GAP.*, 4), etc.

10. Reading of Siddhārtha's horoscope (*GAP*., 21).		
11. Siddhārtha rides to School (*SML*., G. 245, Fig. 4).		
12. Siddhārtha in School (*SML*., G. 245, Fig. 4; *GAP*., 25).		
13 State Elephant sent to Siddhārtha (*GAP*., 26).		
14. Siddhārtha competes in wrestling, archery, tug-of-war, etc. (*GAP*., 27–30).		
15. Royal chaplain introduces Yaśodharā (*GAP*., 31–32).		
16. Marriage of Siddhārtha (*GAP*., 33–34).		
17. Bridal procession (*GAP*., 35).		
18. The First Meditation (*GAP*., 36).	||	(*MS*., p. 58).
19. The Gods exhort Siddhārtha to renounce the world (*GAP*., 37).		
20. Life in palace (*GAP*., 38).		
21. Siddhārtha's determination (*GAP*., 39–44).	||	(AMM., 00. H. 3 *MS*., p. 58).
22. The Great Departure (*GAP*., 45).	||	(Vogel. *La. SM*., Pl. LIa, SML., B. 84).

23.	Handing over of the turban and ornaments to Chhandaka (*GAP*., 49).		
24.	Bimbisāra's visit to the Buddha (*AGBG*, Fig.188. p. 373).		
25.	Exchange of clothes with the hunter (*GAP*., 46).		
26.	Return of Chhandaka and Kaṇṭhaka (*GAP*., 51).		
27.	Siddhārtha's fasting (*GAP*., 52, 53).		
28.	Meeting with Ārāḍa Kālāpa and Rudraka Rāmaputra Cmp. (*GAP*., 54, SML., O. 250, Fig. 9).		
29.	Hymn of Nāga Kālika and his wife (*GAP*., 56).		
30.	Grass cutter offers grass for the seat (*GAP*., 59).	||	(AMM., 18.1389; *MS*., p. 58).
31.	Temptation by Māra and his sons, daughters and army (*GAP*., 61, 63, 64, etc.).	||	(AMM., 00.H. 1, 00.N. 2, etc. *MS*., p. 59).
32.	Assualt of Māra and Enlightenment (*GAP*., 66).		
33.	Offering of food by Trapuṣa and Bhallika (*GAP*., 67).	||	(*MS*., p. 60).
34.	Offering of the four bowls by Lokapālas (*GAP*., 68).	||	(AMM,, 00.H. 12; *MS*., p. 60).

35. Request by Indra and Brahmā to preach (*GAP.*, 72). || (AMM., 36. 2663; *MS.*, p. 61).

36. The first Sermon (*GAP.*, 75).

37. Subduing the snake at Kāśyapa's Fire Temple (*GAP.*, 81).

38. Visit of Bāvarī and sixteen disciples (*GAP.*, 106). || (*MS.*, p. 66).

39. Buddha enters Rājagṛha (*GAP.*, 91).

40. Victory over the black Surpent (*GAP.*, 92).

41. Conversion of Rāhula (*GAP.*, 93).

42. Story of Nanda (*GAP.*, 94). || (AMM., 12. 186; SML., J. 533; *MS.*, p. 65).

43. Anāthapiṇḍada presenting Jetavana (*GAP.*, 95).

44. Invitation of Śrīgupta (*GAP.*, 100).

45. Ānanda asks a castless girl for water (*GAP.*, 103).

46. Preaching in *Trayastrimśa* Heaven (*GAP.*, 104). || Decent from heaven (*MS.*, p. 64).

47. Request of Ānanda to admit Mahāprajāpati to the order (*GAP.*, 105)

48. Visit of ascetics (*GAP.*, 108).	
49. Offering of a handful of dust (*GAP.*, 111).	(*MS.*, p. 64).
50. Measuring the Buddha (*GAP.*, 112).	
51. Devadatta attacks the Buddha (*GAP.*, 113).	
52. Subjugation of the elephant Nālāgiri (*AGBG.*, Figs.267-268, p. 543).	(SML., B. 356; *MS.*, p. 64).
53. Offering of the monkeys (*GAP.*, 115).	
54. Bull licking the feet of the Buddha (*GAP.*, 164 B).	
55. Conversion of Ugrasena (*GAP.*, 117).	
56. Conversion of Aṅgulimāla (*GAP.*, 119).	
57. White dog that barked at the Buddha (*GAP.*, 120).	
58. The Buddha and the nursling of the dead woman (*GAP*,, 121).	
59. Jyotiṣka saved from the pyre (*GAP.*, 122).	
60. Buddha at the house of Śrīgupta (*GAP.*, 124).	

61. Udayana presenting the Buddha image to the Buddha (*GAP.*, 125).		
62. Conversion of Yakṣa Āṭavika (*GAP.*, 126).		
63. Indraśāla cave (*GAP.*, 129-131).	||	(AMM., 00.H. 11, 00.M. 3, SML., B. 208 *MS.*, p. 62).
64. Āmrapālī presenting a mango groove (*GAP.*, 136).		
65. Subjugation of Nāga King Apalāla (*GAP.*, 163 B).		
66. Buddha and his worshippers (*GAP.*, 164 C.)		
67. Miracle at Śrāvasti (*GAP.*, 109).	||	(AMM., 13, 290).
68. Death of the Buddha (*GAP.*, 137).	||	(AMM., H. 7, H. 8, N. 2 etc. *MS.*, p. 66).
69. The last ritual (*GAP.*, 142).		
70. Division of the Relics (*GAP.*, 152).		
71. Procession of the Casket on the elephant (*GAP.*, 451).	||	(AMM., 17. 1270; *MS.*, p. 67).

APPENDIX IV

GANDHĀRA COLLECTION IN OTHER MUSEUMS

V. N. SRIVASTAVA

Besides Lucknow, the Archaeological Museum at Mathura (AMM.), Allahabad Museum at Allahabad (All. M.) and Bhārata Kalā Bhavana at Varanasi (BKB) have respectvely 40, 25 and 41 objects of Gandhāra Art (list at the bottom). They are yet unpublished in a consolidated form. However, due to limited space only those which supplement the Lucknow Collection are briefly noted below:

Jātaka:

(i) Dīpaṅkara Jātaka (AMM., 18. 1543), a very vivid and elaborate depiction in running sequence.

Life Events:

(i) Interpretation of the Dream (AMM., 34. 2531).

(ii) Birth of the Buddha (All. M., 126); unique, celestial music symbolically represented (Cf. AMM, OO.H. 2. Bath scene, Mathura Art)

(iii) Emaciated Buddha (AMM., 18. 1550; BKB., 2/735).

(iv) Buddha's visit to Rājagṛha (All. M., 138); an eleborated depiction.

(v) Offering of Honey by the monkeys (All. M., 129).

(vi) Buddha at Urubilva (BKB., 2/746); a better representation.

(vii) Miracle of Śrāvasti (All. M. 142); Buddha standing on flames but no flames emitting from his body.

(viii) Mākandika offering his daughter Anupamā to the Buddha (AMM., 18. 1545); a fine representation.

(ix) Ordination of Nanda (BKB., 2/737); a beautiful specimen full of Greek infuence.

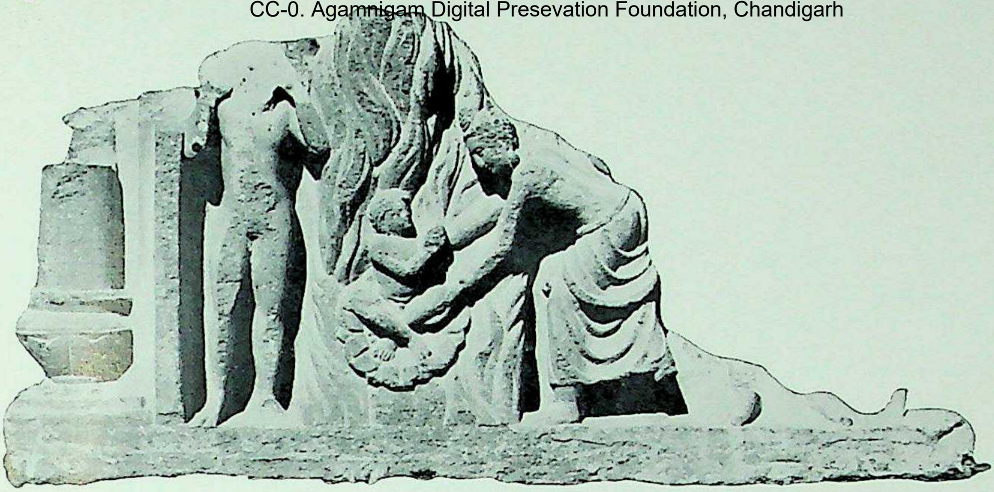
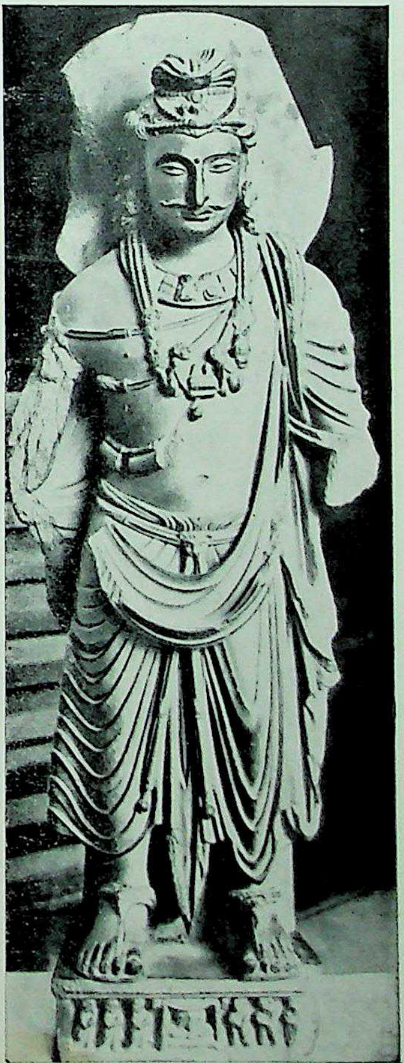


Fig. A— Rescue of Jyotiṣka; (AMM., 27–28. 1685)

Fig. B—
Bodhisattva Maītreya; (All. M., 131)



(x) Buddha rescuing Jyotiṣka (AMM. 27-28. 1685); unique and outstanding as the boy is being lifted from the pyre by the Buddha himself in the presence of a Jaina mendicant (Fig A).

(xi) Buddha's Cremation (All. M., 124); specimen of exquisite carving.

Miscellaneous :

(i) Female figure (AMM., OO.F 42) variously named as Hāritī, Buddhist Medona, Kambojikā; important for its beautiful carving in round, an uncommon feature in Gandhāra Art.

(ii) Bodhisattva Maitreya (All. M., 131), a very well preserved specimen (Fig. B).

(iii) Bodhisattva with halo (BKB., 2/739), important as halo is influnced by Mathura Art.

ARCHAEOLOGICAL MUSEUM, MATHURA

1. Miniature elephant (11. 158).
2–3. Atlantis (11. 159, 11. 160).
4. Gods entreating Buddha to preach (11. 161).
5 Maitreya (16. 1255).
6. Dīpaṅkara Jātaka (18. 1543).
7. Mākandika offering his daughter (18. 1545).
8. Architectural fragment (18. 1546).
9. Bodhisattva in meditation (18.1547).
10. Worship of the Buddha (18. 1548)
11. Buddha (?) in foliage (18. 1549).
12. Emaciated Buddha (18. 1550) (Fig. c).
13. Preaching Buddha (18. 1551).
14. Buddha in meditation (18. 1552).
15. Relief with Buddha figure (18. 1553).
16–17. Architectural fragments (18. 1554, 18. 1555).
18. Garland-bearing Erotes (18. 1556).
13. Fragmentary relief with three scenes, unidentified (18. 1598).
20. Jyotiṣkāvadāna (18. 1685) *AGBG*, p. 54, Divyāvadāna.
21. Seated Maitreya (27-28. 1686).
22. Buddha in meditation (27- 8.1687).
23-25. Bodhisattva figures (27-28.1688, 1689) 34.2529).
26. Birth of the Buddha (34. 2530).
27. Interpretation of Dream (34. 2531)
28. Standing Bodhisattva (34. 2532).
29-30. Fragments from *stūpa* drum (34,2534, 34. 2535).
31. Buddha under the Bodhi tree (34. 2536).
32. Buddha in meditation (34. 2537).
33. Broken relief with royal figures (34. 2538).
34. Head of the Buddha (34.2539).
35. Subjugation of Nāga Apalāla (34.2540).
36. Relief with several figures (34. 2541).
37. Relief, probably Dīpaṅkara ? (25. 2542).
38. Buddha in meditation (34. 2543).
39. Kambojikā (00F 42).
40. Buddha in meditation. Stucco (49.. 3476).

ALLAHABAD MUSEUM, ALLAHABAD

1. Buddha's Cremation (124).
2. Cult of the Bowl (125).
3. Birth of the Buddha (126).
4. Worship of the Buddha (127).
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BHĀRATA KĀLĀ BHAVANA, VARANASI

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40. Dionesius. Stucco(2-774).
41. Buddha in *padamāsana*. Stucco (2-775).

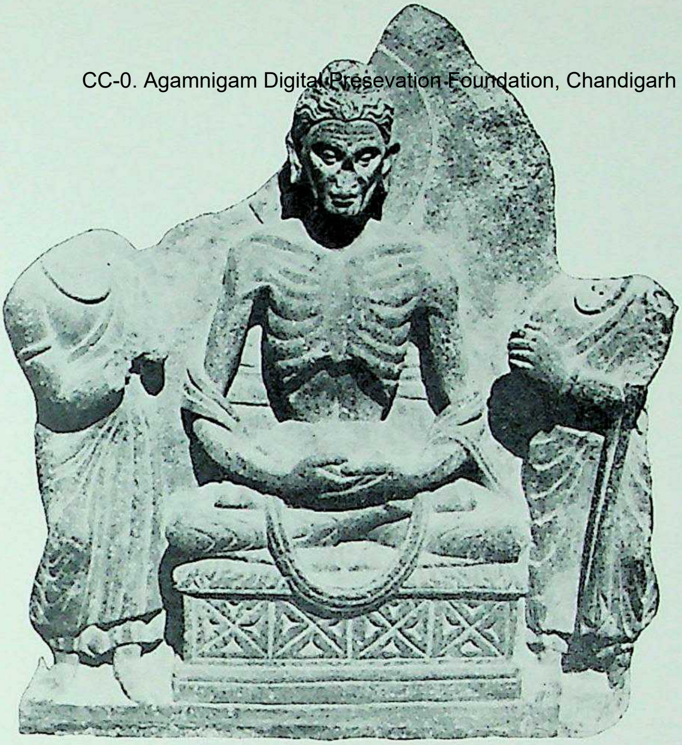


Fig C— Emaciated Buddha; (AMM., 18.1550)

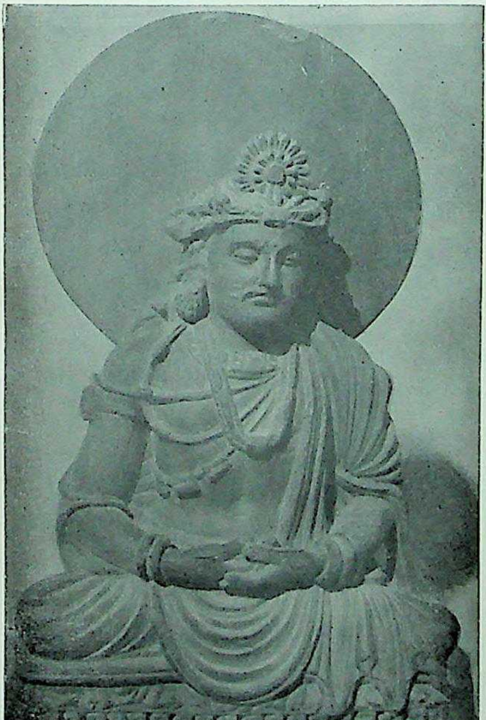


Fig. D— Bodhisattva;
(BKB., 2.739)

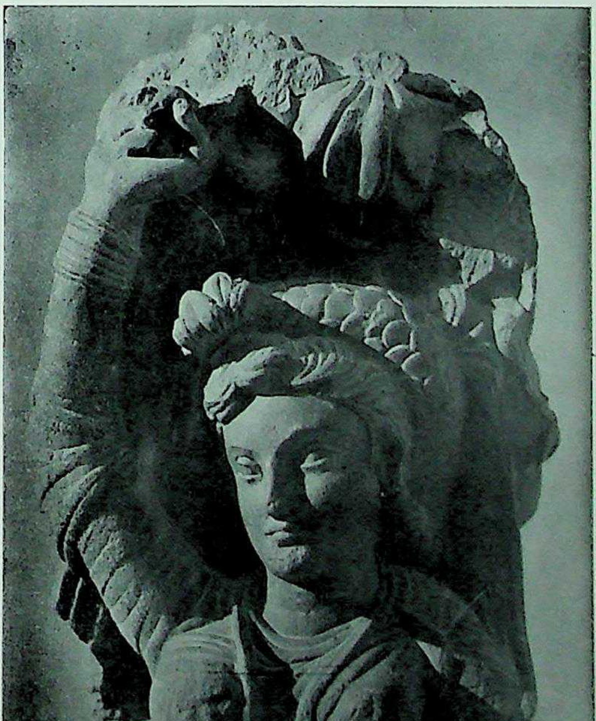
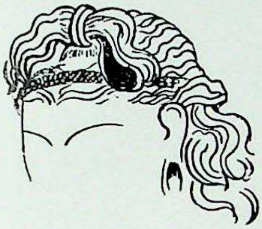


Fig. E— Māyā holding the branch;
(BKB., 2.752)



CATALOGUE

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1. DĪPAṄKARA JĀTAKA [Acc. No. G. 252] :

Architectural fragment showing an half arch. To our left on one corner is pearched a bird (most probably a peacock) with its broad beak turned to back. The tail of the bird is long and conventionalised. The lower end of the arch depicts some mythical being (*garuḍa*) with a big curved nose, sunken eyes and bifurcated matted hair. The episode carved is the scene of the Dīpaṅkara Jātaka. The Buddha is standing in *abhaya* pose wearing a long *saṅghāṭī* which covers both the shoulders. The head is defaced but the protuberance is clearly shown. Over the head is seen a semi-circular canopy. The left hand resting on his thigh supports the drapery. To his right stands Sumati in ascetic garbs with a basket of flowers hanging from his left hand, which rests above his nave. His right hand is raised up for throwing the flowers on the head of the Buddha.

The third figure in the top corner is the bust of Sumati himself hovering in the air.

For the Dīpaṅkara Jātaka story, see Introduction, p. 16.

For other representations, see *AGBG.*, p. 275, Fig, 139; Hargreaves, *Buddha Story in Stone*, pp. 4–6, Fig. II; *GAP.*, Fig. 7.

Period : c. 3rd. cent. A. D.

Material : schist stone.

Size : Ht. 21 x Wd. 19 cms.

Provenance : not known.

2. BUDDHA IN TUṢITA HEAVEN ? [Acc. No. 47.91] :

Stele from the drum of a *stūpa* with an undulating creeper decoration on three sides, representing the Buddha in the Tuṣita Heaven before his birth. He sits in meditation under a tree canopy. Being a god in the heaven he wears a head-gear with top knot, torque, necklace and *ekānsika saṅghāṭi*. Halo is marked on his head. The seat is decorated with a creeper and floral motif. On either side he is flanked by two figures. To his left with folded hands is perhaps Indra with crown and the figure on the opposite side seems Brahmā. Both bear halo behind the heads. Identification of other two persons in the upper corners is uncertain, but absence of halo indicates that they are not superior deities.

For the story of Tuṣita Heaven, see Intoduction, p. 17.

For other representations, Hargeaves, *The Buddha Story in Stone*, pp. 6-7, Fig. III; *GAP.*, Fig. 8; *AGBG.*, p. 286, Fig. 145.

Period : c. 2nd–3rd cent. A. D.

Material : schist stone.

Size : Ht. 14 x L. 18 cms.

Provenance : not known.

3. BIRTH OF THE BUDDHA [Acc. No. G. 263] :

Part from a corner piece showing the birth of the Buddha. Māyādevī, Siddhārtha's mother, stands cross-legged under a *Śāla* tree holding its branch with her right hand. To her right, crowned Indra is receiving the newly born babe on golden cloth. Māyādevī is being assisted by her sister Mahāprajāpati standing to her left. The fourth figure is a lady attendant with a water pot in her hands. Right extreme of the panel shows Indo-Corinthian corner pilasters visible from two sides bearing oblong undercut mark. This adjacent side also once depicted some scene, but now only a human figure remains here.

For the story of Siddhārtha's birth, see Introduction, p. 17.

For other representations, see *AGBG.*, p. 301, Figs. 152–154; *GAP.*, Figs. 13–16.

Period	:	c. 2nd cent. A. D.
Material	:	schist stone.
Size	:	Ht. 17 x L. 16 cms.
Provenance	:	not known.

4. SIDDHĀRTHA GOES TO THE SCHOOL [Acc. No. G. 245] :

The small frieze which is a part of the drum of a *stūpa*, depicts three incidents of the school going of prince Siddhārtha. The first scene from our right shows Siddhārtha riding a ram. The person standing in front of the ram is an attendant holding a board in right and a bowl in the left hand. The scene is followed by an Indo-Corinthian pilaster carved in a niche.

The next scene represents the writing test of Siddhārtha, who is seen seated under an umbrella writing on a board placed on his knees. He is being assisted by a kneeling attendant holding the bowl with his right hand, which rests on his upraised left knee.

In the third scene the prince is standing before his teacher, who is seated on the wicker stool and has the board with him either for correction or for a fresh lesson.

Use of big boards apparently associated with a bowl reminds the ancient practice of having 'dust boards' (*dhūla-pāṭī*) and 'dust letters' (*dhūlākṣra*).

For the story, see Introduction p. 17.

For other representations, see *AGBG.*, p. 324, Fig. 166; *GAP.*, Figs. 23–25.

Period	:	c. 2nd cent. A. D.
Material	:	schist stone.
Size	:	Ht. 12 x L. 23 cms.
Provenance	:	not known.

5. FRIEZE WITH SEVERAL SCENES INCLUDING SIDDHĀRTHA'S MARRIAGE [Acc. No. G. 251] :

Fragmentary frieze [from the drum of a *stūpa*] showing three panels running one over the other. The top is decorated with leaf and dart border. The first panel, between the two Indo-Persepolitan pilasters shows the Buddha seated in meditation with *ubhayānsika saṅghāṭī*, which covers his hands also. Halo is seen behind his head. He is flanked by two worshippers standing with folded hands on either side. Of them one to our right raises his right hand perhaps to throw flowers on the Buddha. The scene to our left is completely missing but for a human bust in the corner. The next scene to our right, partly preserved, resembles the first one. There are only two devotees standing with folded hands and also the right part of the Buddha figure. Below the top panel runs a band of an undulating 'peepal' foliage framed by two projecting bands decorated with criss-cross motifs.

The lowest panel to our extreme right represents the marriage of Siddhārtha, who is seen holding the hand of Yaśodharā or Gopā above the fire altar. Behind her appear a male and a female figure, who are probably the parents of the princess. On Siddhārtha's left side stands a drummer with his right hand raised in the position of beating the instrument.

The next scene of which now only a dancing figure remains is separated from the first by another pilaster. It might have depicted the palace scene.

For Siddhārtha's marriage, see Introduction, p. 18.

For other representations, see *AGBG.*, pp. 334–36, Figs. 172–74; *GAP.*, Figs. 33–34.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 24 x L. 31 cms.
Provenance : not known.

6. BUDDHA'S BIRTH AND RENUNCIATION [Acc. No. G. 265] :

Fragment from a frieze consisting of several vertical bands. The central parts which represent three incidents of the Buddha's life is framed between richly decorated border consisting of five bands on both sides. From our left the first band consists of acanthus leaf decoration followed by another with sunken undulating creeper. On the top between the first two bands is seen a lion's face [*kīrtimukha?*] in a square. The next [third] panel has four compartments framed between Indo-Corinthian pilasters in which three Buddha figures are seen seated in meditation on high lotus seats. The one on the top is broken but from the existing traces it is evident that here the Buddha was standing with an attendant. The fourth band depicts check and recess motif in sunken frieze. The fifth and the last band shows criss-cross motif. The other side also had the similar series of bands out of which the first two are completely missing.

The central portion from top shows:–

[a] The birth of Siddhārtha : Standing cross-legged in centre is Māyā from whose right side the child is seen issuing and is being received by Indra. Next to him stands perhaps Brahmā. To the left of Māyādevī is her sister Mahāprajāpati assisting the Queen. Other lady behind Mahāprajāpati is probably a maid servant holding a water pot.

[b] The next panel below represents the renunciation of Siddhārtha. Under a semi – hexagonal arch is seen Siddhārtha in his palace sitting on a canopied bed on which his wife Yaśodharā is sleeping. The scene represents the moment just before the renunciation. To our left, outside the gate Chhandaka is waiting with the horse Kaṇṭhaka. To our right we see two female musicians. There are two more human figures above in the v–shaped niches.

[c] The third and the last scene of which larger portion is missing shows the event of Great Departure. Haloed head of Siddhārtha is seen under a gate. He must be riding on horse facing front. To our right is Chhandaka holding a big umbrella. Another person stands to our left. This scene can favourably be compared with Foucher's figure 181.

For the story, see Introduction, p, 18.

For other representations :

[a] Same as mentioned in case of sculpture No. G. 263, Fig. 3.

[b] *AGBG.*, p. 353, Fig. 180 right corner.

[c] *AGBG.*, p. 355, Fig. 181.

Period : c. 2nd-3rd cent. A. D.
Material : schist stone.
Size : Ht. 30 x Wd. 31 cms.
Provenance : not known.

7. GREAT DEPARTURE [Acc. No. 68.71] :

Fragment from the drum of a *stupa* depicting the scene of Siddhārtha's departure from Kapilavastu after renunciation. He is seen riding the horse Kaṇṭhaka [partly broken], whose reins are held by the prince. In order to avoid noise the hoofs of the horse are being supported on the palms of a *yakṣa* whose bust is shown between the forelegs of the horse.

The prince on horse is preceded by the groom Chhandaka, who holds a long shafted umbrella. Next to him stands Māra with a sword in right and a shield in his half raised left hand. He wears a tunic, dhoti and ornaments. Above him is seen another bust, whose features are not clear. To our left, inside a niche is seen a round and tapering Indo-Corinthian pilaster with acanthus leaf capital. The column is decorated with two bands of incised lines. In the extreme left after the niche, begins the second scene represented by a standing male. The remaining part is missing and nothing can be made out. On the top of the frieze there appears some architectural motif separating the lower band from the upper.

For story of the Great Departure, see Introduction, p. 18.

For other representations in art, see *AGBG.*, p. 357, Fig. 182; p. 361 Fig. 148; *GAP.*, Fig. 45.

Period	:	c. 2nd cent. A. D.
Material	:	schist stone.
Size	:	Ht. 17 x L. 24 cms.
Provenance	:	In exchange from Chandigarh Museum.

8. CULT OF UṢṆĪṢA [Acc. No. G. 249] :

Fragmentary horizontal panel showing an arch in - between a pair of Indo-Persepolitan pilasters. We see a fluted headgear placed on a stool. The turban was being worshipped by the devotees who sat under separate arches on the either side. Now only one headless figure of a devotee is seen kneeling in adoration.

For the story of Siddhārtha's turban etc., see Introduction, p. 19.

For other representations, *AGBG.*, p. 365, Fig. 186; *GAP.*, Fig. 50.

Period	:	early 2nd cent. A. D.
Material	:	schist stone
Size	:	Ht. 9.5 x L. 33 cms.
Provenance	:	not known.

9. BUDDHA'S LIFE EVENTS [Acc. No. G. 250] :

Architectural frieze from a *stūpa* decorated with three bands. The lower band to our right represents a few events from Buddha's life.

[a] Siddhārtha, as is clear from his *uṣṇīṣa*, stands under a tree to the extreme right. He is being offered clothes by a hunter. Two other persons stand with folded hands.

[b] The next compartment, separated by an Indo-Corinthian pilaster, depicts the Buddha's meeting with the Brāhmaṇa ascetics, who are sitting inside their huts and Siddhārtha is addressing them.

[c] The third scene represents the attack of Māra who seems to have been represented twice in different poses. On the left side of Siddhārtha, he is about to take out his sword for attack; but on the other side, finding his efforts futile he is putting it back. The person restraining Māra seems to be his son Śreṣṭhī or Sārthavāha. Earth touching attitude of the Buddha is now damaged.

[d] The fourth compartment only shows three figures of devotees in adoration.

The middle band represents an undulating 'peepal' creeper framed between two projecting bands. The top panel shows four compartments each depicting the Buddha in meditation flanked by two devotees on either side.

For the story, see Introduction—[a] p. 19 ; [b] p 19 ; [c] p. 20.

For other representations, *AGBG.*, pp. 400–8, Fig. 201 ; *GAP.*, Fig. 63; *Buddha Story in Stone*, pp. 25–26, pl. XIX.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 23.5 x 16.3 cms.
Provenance : not known.

10 HOST OF MĀRA [Accn. No. G. 266] :

Fragment of a frieze representing the temptation and attack of Māra who is standing with a weapon in his left hand. He wears a turban with a a horizontal knob, ear-ring, armlets, necklace, bracelets and only the lower garment. Annoyance is reflected from the expression on his face. The sculpture from his right arm is broken so the figure of the Buddha is missing. To his left stands his daughter in dancing and tempting pose, wearing a fine headgear, earrings, *stanahāra*, bracelets. anklets and a sārī. Her right arm comes across her waist and the hand rests on a post with high stand which is round and large on the top. Māra is assited by two more lieutenants one of whom with a demon's face holds a spear (now broken), while the other can be recognised by the armless torso only.

For the story, see Introduction, p. 20.

For other representations, *AGBG.*, p. 405, Fig. 204; *GAP* , Fig. 51.

Period : c. 2nd–3rd cent. A. D.
Material : schist stone.
Size : Ht. 23 x Wd. 14 cms.
Provenance : not known.

11. TEMPTATION OF MĀRA ? [Acc. No. G. 254] :

Fragmentary right jamb of some niche like structure representing Māra and his host. Māra has bow in left and sword in the right hand. He wears northern dress. To his left stands his partner (?) holding the pot of wealth symbolizing the pleasures of the world. Above, we see two more companions of Māra, with their heads damaged. One wears a buttoned coat and holds a long spear in right hand and in left hand a shield, which is rectangular in shape. The other figure wears only a loin - cloth. The lower part of the sculpture shows check and recess motif.

For the story, see Introduction p. 20.

Period : c. 2nd–3rd cent. A. D.
Material : schist stone.
Size : Ht. 30 x Wd. 26 cms.
Provenance : not known.

12. OFFERING OF THE BOWLS [Acc. No. G. 256] :

Between the two Indo-Corinthian columns carved with an undercut oblong mark, the panel represents the episode of the offering of the bowls by the guardian deities of the four directions (*Chaturdikpāla or Lokapāla*) after the Enlightenment. The Buddha is seated under a tree canopy. His wavy hair is so arranged as to form a protuberance. He wears an *ubhayāṅsika saṅghāṭi*, the folds of which are falling on the cushioned seat which itself is decorated with an undulating creeper. The right hand of the Buddha is in *abhaya* pose, while the left hand is placed on the lap. On either side of the Buddha appear two *Lokapālas* each standing with a bowl in his hands. The faces of the two figures in the background are mutilated, they may probably represent the two merchants Trapuṣa and Bhallika, who wanted to offer the food, but the Buddha could not accept it in absence of a suitable bowl. The panel on top is decorated with a band of acanthus leaves intervened by the half rosettes.

For the story, see Introduction, p. 21.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 25.6 x Wd. 38.5.
Provenance : not known.

13. BUDDHA WITH INDRA AND BRAHMĀ [Acc. No. O. 283] :

Fragmentary panel representing the Buddha seated under a tree canopy with right hand raised in the *abhaya* and left placed on his lap. His wavy hair is raised up forming a *uṣṇīṣa*. *Ūrṇā* is marked on the fore head. He wears *saṅghāṭī* in *ubhayāṁsika* fashion. On his left appears Indra as is evident from the crown and ornaments, while on right is seen Brahmā, who is in monk's dress with matted hair. The pilasters on both sides are broken, and lower part is also damaged. The top band of the frieze shows lotus petal decorations. The frieze seems to represent the request made by the gods to the Buddha for preaching the *Dharma* after Enlightenment.

For the story, see Introduction, p. 21.

For reference, *GAP*., Fig. 70 and Fig. 243.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 175 x L.21 cms.
Provenance : not known.

14. BUDDHA'S FIRST SERMON [Acc. No. G. 268] :

The frieze is composed of several bands and panels. The central scene represents the first sermon of the Buddha at Sarnath. Here the Buddha is seated under a tree canopy. His right hand (now damaged) was in *abhaya* pose and left hand, placed on the lap, held the hem of the drapery. He sits on a throne in front part of which are seen two deer seated back to back with heads turned towards their tails. Between the deer, a wheel is placed on an ornamented stand. Out of the first five disciples four are seen seated on seats; two on either side and the fifth monk is between the two occupying the space to the left of the Buddha. Above to our left are gods showering flowers over the Buddha and to right are seen four other gods including Vajrapāṇi who is seen in the extreme right corner with a thunderbolt in his left hand.

The other panels of frieze are from our left to right as under :

The first section consists of three bands, one is damaged; but remains of the scroll work still exist. The middle band of this section shows three kneeling devotees. One of them is a mythical being having a coiled tail of a winged dragon with lion like paws. The third and the lowest band of this section is a semi-arch occupied by three worshippers standing with folded hands. They wear elaborate headgear and perhaps belong to some royal family.

The next section is a sunken vertical panel containing six compartments one over the other and divided by small cornices decorated with saw-tooth motif. In each compartment stands an Erote with folded hands facing to his left. The central portion of the frieze is framed by two columns decorated with a series of buds in relief *hārayaṣṭi [?]*.

The panel in the centre contains three pilasters with shallow niches. These pilasters are intervened by a decorative arch with a Buddhist railing below. In each arch appears a human bust with hands in adoration. This whole architectural block rests on a cornice supported by thick brackets.

The frieze continued to our right showing six Erotes similar to the left, but after this, the remaining part is now completely damaged.

For the story of the First Sermon, see Introduction, p. 21.

For other representations, see *GAP.*, Figs. 75, 76.

Period : c. 3rd cent. A. D.

Material : schist stone.

Size : Ht. 43 x L. 25 cms.

Provenance : not known.

15. SYMBOLIC REPRESENTATION OF FIRST SERMON [Acc. No. 68.70] :

The presence of the Buddha has been symbolised through *triratna* surmounted with a twelve spoked wheel under a trefoil arch bearing a creeper (?) in the back-ground. The *triratna* is placed on throne on which deer (damaged badly) are seated facing two opposite directions, representing the deer park (mṛgadāva) at Sarnath. Five devotees with folded hands in adoration stand on either side of the sacred wheel.

For the story of the First Sermon, see Introduction, p. 21.

For other representations, see *AGBG.*, p. 431, Fig. 218; *GAP.*, Fig. 78 and 79.

For twelve spoked wheel see *Lalita-vistara*, XXVI, 42-46, p. 305.

Period : c. 3rd cent. A. D.

Material : schist stone.

Size : Ht. 16 x L. 24 cms.

Provenance : In exchange from Chandigarh (No. 1819).

16. EXTINGUISHING THE FIRE [Acc. No. G. 253] :

This broken arched frieze represents the incident occured at Urubilva where the ascetic Kāśyapa lived. Here we see only two disciples of Kāśyapa carrying jars to extinguish the fire inside the temple. The third figure does not hold anything but stands in adoration with folded hands. Only the left knee of the seated Buddha is visible. Below on the pedestal we notice a projecting rope like object looking like the serpent's tail which is associated with the incident. The arch is decorated with half petal or saw-tooth motif and the band below is carved with acanthus leaves. The end of the arch depicts some ornamental motif probably the turband head of a *Yakṣa*.

For the story, see Introduction, p. 22.

For other representations, see *AGBG.*, p. 449, Fig. 224; *GAP.*, Fig. 81.

Period	:	c. 2nd-3rd cent. A. D.
Material	:	schist stone.
Size	:	Ht. 23 cms.
Provenance	:	not known.

17. PANEL WITH FIVE SCENES OF BUDDHA'S LIFE [Acc. No. 68.69] :

Part from a jamb showing five scenes from the life events of the Buddha.

[a] The top scene depicts the Buddha standing in *abhaya* pose facing to his right. On either side he is flanked by two worshippers standing with folded hands.

[b] In the next panel he sits under a tree canopy in *abhaya* pose wearing *ekānsika saṅghāṭī* and holding the hem of the cloth with left hand. As above, two devotees stand on each side.

[c] The third scene probably represents the entry of the Buddha in Rājagṛha at the invitation of king Bimbisāra. This is indicated by the presence of a brāhmaṇa with a drum second from our right, who led

the Lord to the capital singing verses in his praise. Presence of a youngman (behind the Buddha) holding a quiver [?] on his back, requires explanation.

[d] The fourth panel probably represents the worship of the Buddha by Brahmā and Indra, the latter may be identified by his thunderbolt (?) held in the right hand. The figures of the Buddha and Brahmā are now damaged.

[e] The fifth and the last panel depicts the episode of Indraśāla cave i. e. visit of Indra to worship the Buddha seated in a cave. A bird appears on the left side of the cave. Outside the cave to our right stands Indra (head damaged) with folded hands and to the left Pañchaśikha *Gandharva* traces of whose long harp can only be marked.

For the stories, see Introduction – [c] p. 23; [d] p. 21; [e] p. 24.

For other representations—

[c] *AGBG.*, p. 458, Fig. 229; p. 459, Fig. 230.

[d] *GAP.*, Figs. 90–91.

[e] *AGBG.*, pp. 492–95 . Figs. 246, 47; *GAP.*, Figs. 128–35.

Period : early 2nd cent. A. D.
Material : schist stone.
Size : Ht. 76 cms.
Provenance : In exchange from Chandigarh Museum (No. 8).

18. BUDDHA WITH SNAKE IN THE BOWL [Acc. No. G. 236] :

Fragmentary sculpture showing the Buddha (head and feet missing) holding a bowl in his left hand which contains a serpent. The Buddha stands in *tribhaṅga* pose wearing an *ubhayānsika saṅghāṭī*. The piece represents Buddha's victory over the black serpent at Rājagṛha.

For the story, see Introduction, p. 23.

For other representations, *AGBG.*, p. 453, Fig. 227; *GAP.*, Fig. 82; Hargreaves, *Buddha Story in Stone*, p. 34, Fig. XXVI.

Period : c. 3rd cent. A. D.
Material : brownish schist stone.
Size : Ht. 11 cms.
Provenance : not known.

19. HAND WITH A BOWL COTAINING A SNAKE [Acc. No. G. 237] :

This piece represents the same story as No. G. 236 [Fig. 18], but in this case only the left hand remains. Webbed features of the hand are quite distinct. The big bowl is decorated with incised circular marks. The serpent is seen with three coils but the large hood is almost broken.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 10 x. 12 cms.
Provenance : not known.

20. STORY OF NĀGA APALĀLA [Acc. No. 47.109] :

On a frieze the episode is framed between the two Indo-Persepolitan pilasters round in shape and bearing several mouldings. The capitals show bulls seated back to back. The scene depicts the Buddha with a halo standing in *abhaya* pose wearing an *ubhayānsika saṅghāṭī* of which the hem is held in the left hand.

The corner shows a tree with three branches. To the right of the Buddha stands a man (devotee) facing back wearing a loin-cloth, buskined boots and a wreath on his head. Above Vajrapāṇi is seen striking the mountain with his thunderbolt held in the right hand. Below appears the Nāga King

Apalāla kneeling before the Buddha with folded hands. To his left stands his queen, whose lower part of the body is hidden behind the tank. Both King and Queen have snake hoods over their heads. Below Apalāla's knee water of the river Swat is shown flowing through incised waves.

For the story of the Nāga Apalāla, see Introduction, p. 23.

For other representations see *AGBG.*, p. 505. Fig. 251 (Nāga has been named as Elāpatra); *GAP.*, Fig. 163.

Period : c. 2nd cent. A D.
Material : schist stone.
Size : Ht. 33 x L. 43 cms.
Provenance : not known.

21. BUDDHA WITH DEVOTEES [Acc. No. 47.38 a] :

Panel carved between two Indo-Corinthian heavy pilasters (that to the right is now missing) tapering in shape with an oblong undercut mark and decorated with acanthus leaves on capital. The scene represents the Buddha in meditation under a tree canopy -- symbolized by two small branches. His drapery covers both the shoulders and also the hands. The wavy hair is turned up to form a protuberance.

Period : c. 2nd cent. A. D.
Material : schist stone
Size : Ht. 15 x L.23 cms.
Provenance : not known.

22. BUDDHA WITH DEVOTEES [Acc. No. 47.38 b] :

Panel carved between the two Indo-Corinthian heavy pilasters, tapering in shape with an oblong undercut mark. The scene represents the meditating Buddha seated under a tree canopy symbolised by two small branches.

He wears the *ubhayānsīka saṅghāṭi*. The drapery covers both of his hands also. The hair is turned back forming a protuberance. Halo behind the head is incised and is to be noticed only after close examination. He sits on a cushioned seat. On either side of the Buddha stands a devotee wearing a turban, torque, earring and bracelets. Their hands are clasped in adoration.

For other representations see *GAP.*, Fig. 241.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 16 x L. 28 cms.
Provenance : not known.

23. BUDDHA WITH VAJRAPĀṆI AND A FEW ASCETICS (UNIDENTIFIED) (Acc. No. 47. 110) :

The stele showing some scene from the life of the Buddha, who stands with his upraised right hand holding some indistinct object and supporting the hem of garment with the left hand. *Ūrṇā* is visible on the forehead and the wavy hair is turned back forming a big *uṣṇīṣa*. To his left stands bald headed bearded Vajrapāṇi with a thunderbolt in right and a sword (?) in his left hand. To the right of the Buddha appears a bearded ascetic with hands clasped in adoration. Behind him are two young novices with matted hair. One of them holds a flask (*kamaṇḍalu*) in his left while the right hand is up. raised. The back-ground of the frieze is decorated with a flowery tree and another tree with big branches.

Period : c. 2nd cent A. D.
Material : schist stone.
Size : Ht. 33 x wd. 26.5 cms.
Provenance : not known.

24. BOWL AND THE BUDDHAS [Acc. No. G. 246] :

Part from the cornice with bracket motifs on top. The band below shows leaf-and-dart border. The lowest band from our left depicts five niches between Indo-Corinthian pilasters. The first niche displays the alms bowl placed on a stool. Each of the other four niches has a Buddha seated in meditation under a tree canopy wearing *ubhayāṅsika saṅghāṭi* covering both of his hands.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 13 x L. 52 cms.
Provenance : not known.

25. WORSHIP OF THE BOWL [Acc. No G. 255] :

Fragment from a sculpture showing the feet of the deity on a pedestal. The front part represents the worship of the bowl (*bhikṣāpātra*) of the Buddha. It is placed on a high rectangular plateform from which a sheet of cloth suspends in folds. Devoid of any decoration, the rim of the bowl has only been indicated by an incised line. It is surmounted by an umbrella decorated with criss-cross pattern resting on a thick shaft. On either side of the bowl is seen a kneeling devotee whose hands are folded in adoration. The devotee to our left is a male bearing moustaches and has rings in the ears while his counterpart, i. e. the female worshipper, has tuft of hair (*chūḍā*), long earring and bracelets. The whole scene has been depicted between the two Indo-Corinthian pilasters with acanthus leaf capitals.

For other representations, see *GAP.*, Fig 201 pedestal.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 11 x Wd. 116 cms.
Provenance : not known.

26. MAHĀPARINIRVĀṆA [Acc. No. G. 261] :

Stele representing the episode of the demise of the Buddha at Kuśīnagara. The Buddha is lying in eternal peace on a cushioned bed with his head resting on a pillow. Below the bed is seen a tripod from which is suspended a water pot (?). To the left of the tripod is seen Subhadra seated facing the bed, while on right appears another human figure, whose expression is very sad and remorseful.

Period : c. 2nd cent. A. D.

Material : schist stone.

Size : 15 x 16 cms.

Provenance : not known.

27. CLAIMANTS FOR RELICS [Acc. No. G. 242] :

This long panel, broken into two, consists of eight compartments divided by the Indo-Corinthian round pilasters. It represents eight claiments to the relics of the Buddha after his death. According to the *Mahāparinibbāna Sutta* they were Lichchhavīs of Vesāli. Śākyas of Kapilavatthu, Bulis of Allakappa Kolīyas of Rāmagāma, Brāhmaṇas of Veṭhadīpa, Mallas of Kusinārā, Droṇa Brāhmaṇa and Moriyas of Pipphalivana (*The Age of Imperial Unity*, 1960, pp. 369 f. n.).

The first compartment from left shows the big relic box held by one which is being guarded by the Mallas of Kuśīnagara. In other compartments we see warriors with weapons, some of them holding the pot to receive relics. The presence of a lady in the third compartment needs explanation. Both the male and female here do not hold any weapon. The top af the frieze has leaf – and – dart border.

For the story of relics, see Introduction, p. 27

For other representations see *GAP.*, Fig. 152.

Period : early 2nd cent. A. D.

Material : schist stone.

Size : Ht. 8.5 XL. 95 cms.

Provenance : not known.

28. CULT OF THE RELICS (Acc. No. G. 247) :

Panel showing an arch with a relic casket covered with lid placed on a decorated stool. The arch, which is carved with half lotus petals, is seen between two Indo-Persepolitan columns with projecting moulding and bracketed capitals. To our left is seen another arch under which a devotee in adoration faces the casket.

GAP., Fig. 156; Foucher, *AGBG.*, p. 225, Fig. 101.

Period : c. 2nd cent. A. D.

Material : schist stone.

Size : Ht. 8. 5 X L. 23 cms.

Provenance : not known.

29. BUDDHA STANDING (Acc. No. 0. 280) :

The Buddha is standing on a pedestal. Two third of the plain halo is intact behind the head. His hair have been arranged in wavy lines, raised up to form a protuberance (*uṣṇīṣa*) on top. The forehead has a big hollow which must have originally borne a jewel. Below this hollow, between two eyes, is the mark of *ūrṇā* in relief, the eyes are half shut in meditation and the earlobes are elongated. Faint traces of moustaches can also be observed. The neck is conspicously long and a groove is seen in the middle. Both the hands are now wanting, but it is clear from the position of the raised elbow that the right hand was in the attitude of protection (*abhaya*), while the left hand held the hem of the robe. The *ubhayānsika saṅghāṭī* covering both the shoulders of the Buddha has broad and large folds deeply undercut; however, the transparent effect has been shown by indicating the nipples through the drapery. The pedestal represents the fire alter placed on a high stool. The flames issuing from the alter are now damaged. It is flanked by two devotees standing with hands folded in adoration on either side.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 97 cms.
Provenance : not known.

30. BUDDHA STANDING (Acc. No. 68. 72):

The hairdo has the wavy lines issuing from the forehead and ending in a protuberance. *Ūrṇā* on the forehead is in relief and the eyebrows are also marked with slight projection. Plain halo is partly broken from the shoulder. The Buddha wears *ubhayāṁsika saṅghāṭī* as described in case of 0.280 (Fig. 29) Two layers of the drapery are clearly indicated below. His right hand which was held in the *abhaya* pose is broken, while the left hand resting on the thigh holds the hem of the drapery. The body of the Buddha is very youthful although an expression of serenity exists on the face.

Period : c. 2nd cent. A D.
Material : schist stone.
Size : Ht. 46 cms.
Provenance : In exchange from Chandigarh Museum (No 2082)

31. HEADLESS STANDING BUDDHA (Acc. No. G. 452 a/2):

Same as 0.280 except that his head is missing and the transparent effect of the drapery is not visible. The pedestal between the two Indo-Corinthian pilasters depicts the Buddha seated in meditation. Halo is carved behind his head. On either side is seen an attendant who stands in adoration before him. The projecting band between the pedestal and the main figure is decorated with creeper motif. One side of the pedestal bears a full blown rosette, while the other side has a geometrical design.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 54 cms.
Provenance : not known.

32. BUDDHA STANDING [Acc. No. 68. 73]:

The figure resembles 68.72 (Fig. 30) with a few variations. The *uṣṇīṣa* has a full blown lotus on top; the halo is intact, but both the hands are broken. Instead of the left, right leg is in movement. Efforts have been made to carve the sculpture in round. Halo is marked on the back side and traces of drapery are also visible. The sculpture suffers from corosion.

Period	:	c. 3rd cent. A. D.
Material	:	schist stone.
Size	:	Ht. 46 cms.
Provenance	:	In exchange from Chandigarh Museum (No. 874).

33. BUDDHA SEATED IN *ABHAYA* POSE [Acc. No. 47.37]:

The head of the Buddha has three tiers of matted hair, the last one ending in protuberance (*uṣṇīṣa*) and tied with a band or hair string. The forehead bears the usual circular *Ūrṇā* mark in relief, the eye brows are demarcated with thick projecting lines, the eyes are opened three fourth but still looking inward. He wears the *ubhayānsika saṅghāṭī* covering both the shoulders and the broad folds of the upper garments fall on his seat. With his left hand the Buddha holds the hem of his robe resting hiṣ elbow on the left thigh. Tne right hand with incised lines and a circular mark in relief in the centre of the palm, is raised up in *abhaya* attitude. The cushion, on which he sits, is also marked with incised lines.

The pedestal bears three rosettes each consisting of six petals and a central knob in relief (for similar decoration on pedestal see, *GAP.*, Figs. 68-70 and 127). The most striking feature is the halo representing '*Peepal*' leaves with thick stems issuing from the head of the Buddha. Rarely we find decorated halo in Gandhāra art, but decoration with '*Peepal*' leaves is quite unique. This reminds a few *Tīrthaṅkara* images from Mathura which bear half leaf motif on their halo (SML., J. 8; J. 76).

On architectural friezes the '*Peepal*' leaf motif seems to be a favourite motifs of the Gandhāra sculptor. The delineation of the sculpture is crude and disproportionate. (Cmp. G. 250 Fig. 9 and G.251 Fig. 5 *GAP.*, Fig. 463.)

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : 59 cms.
Provenance : not known

34. BUDDHA, PREACHING (Acc. No. 0.281) :

The head, which is slightly inclined to his left, adorned with conventionalised wavy hair issuing from the forehead and forming a small tuft serving as *uṣṇisa.* Mark of *Ūrnā* in relief exists between the two eyebrows. The face is badly damaged but from the right eye it appears that the Buddha had his eyes half -closed in meditation. The eyebrows have not been clearly indicated but suggested through providing a sloping cavity between the forehead and the eyes. The ear lobes are small. Behind the head a complete halo is intact but devoid of any carving. The interesting feature of the halo is that it bears a banded tenon on top. It may perhaps indicate the association of halo (*prabhāmaṇḍala*) with the umbrella (*chhāvāmandala*). The hands are in the preaching attitude. The robe is worn in the *ekānsika* style with folds in relief. The right arm and leg in this case are mutilated.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 66 cms.
Provenance : not known.

35. BUDDHA PREACHING (Acc. No. 0.282) :

The Buddha is seated in the attitude of preachihg (*vyākhānamudrā*) in wnich the right hand rests against the chest covering the tips of the fingers of the left hand, the thumb remains uncovered and supports the little finger of the right hand. The present sculpture is rather unusual in nature as it represents the preaching Buddha with the drapery covering both the shoulders. Usually in this attitude he appears with drapery covering only one shoulder. The hair of the Buddha is raised up and forms the usual protuberance. The folds of the drapery are marked with two lines running parallel which is a late feature. The forehead bears the mark of *ūrnā*. Fregmentary plain halo is seen behind the head. The second halo also starts from the shoulders and is seen around the body. This is again an interesting feature. The pedestal which now suffers from corrrosion, depicts geometrical motifs and incised lines.

Period	:	c. 4th cent. A. D.
Material	:	schist stone.
Size	:	Ht. 37 cms.
Provenance	:	not known.

36. BUDDHA PREACHING ON LOTUS PEDESTAL (Acc. No. G. 269)

The Buddha (now the head is missing) sits in the attitude of preaching with the pose of his hands as described in 0·232; Fig 35 but in the present case he wears the robe covering only the left shoulder. From the two layers of folds of the drapery, below the pit of the right arm; it is clear that the Buddha wore two separate scarfs. The folds are less prominent and characterised by paired parallel lines suggesting a lighter effect. A small projection behind the right shoulder points to the existence of the halo. The pedestal is marked with a finely carved but pointed lotus which is rising upward.

Period	:	c. 4th cent. A. D.
Material	:	schist stone.
Size	:	Ht. 47 cms.
Provenance	:	not known.

37. BUDDHA FIGURES UNDER ARCHES (Acc. No. G. 258):

Architectural fragment showing two rows of arches one over the other representing the Buddha figures. The lower row from our left shows an ogee arch, above which to our left is perched a bird. Inside the arch the Buddha is sitting on an inverted lotus pedestal wearing *ubhayānsika saṅghāṭī*, the folds of which fall on the seat. His notched-hair are combed back forming a protuberance above. The right hand is in *abhaya* pose and left hand holds the hem of the drapery. The next arch is half hexagonal in shape carved with lotus petals. Under it is seen the Buddha with *ekānsika saṅghāṭī* in preaching attitude. He has curly hair, which is a later feature in Gandhāra Art. Above, inside niches devotees are seen standing with folded hands. The third arch, which also had a Buddha figure is now broken. Between the upper and the lower rows a horizontal band exists, which is carved with acanthus leaves decoration.

The upper row from our left shows only the lotus seat of Buddha. The mutilated central portion depicts the lower part of the Buddha, who sits in *abhaya* pose holding drapery in his left hand. The third arch, which rests on round Indo-Corinthian columns has a triangular shape. The Buddha, with wavy hair and protuberance, sits on an inverted lotus pedestal in the preaching pose. He wears *ekānsika saṅghāṭī*.

Period	:	c. 4th cent. A. D.
Material	:	schist stone.
Size	:	Ht. 56 x L. 45 cms
Provenance	:	not known

38. BUDDHA IN MEDITATION (Acc. No. 47.106) :

The hair style shows conventionalised half curls forming a broad protuberance. The eyebrows and *ūrnā* are marked in relief. Pupils in the eyes are also visible. The eyes are half open and looking inwards. A large halo behind the head has a beaded border. The *ubhayānsika saṅghāṭī* bears styliseh folds with two parallel lines running through. The hands of the Buddha are uncovered and the right hand is placed on the left. The Enlightened One is seated in meditation on a cushioned seat, the cloth covering of which is suspended below in folds. The Hellenistic influence in this sculpture is fading out, instead, it is very much Indianised. Chinese influence on the expression of the face, however, cannot be ruled out.

Period : c. 4th—5th cent. A. D.
Material : schist stone.
Size : Ht. 44 x Wd. 27 cms.
Provenance : not known.

39. BUDDHA HEAD (Acc. No. 47.86) :

The hair is arranged in wavy lines issuing from the forehead and turned up forming a protuberance fastened with a hair string in the centre. *Ūrnā* mark is absent, but eyebrows have been shown. Eyes are shapely chiselled and are half-closed in meditating attitude. Pupils are also visible. The right ear is half elongated, while the lobe of the left ear is broken.

This is one of the best example of the developed Gandhāra Art in this collection.

Period : c. 2nd cent. A. D.
Material : schist stone
Size : Ht. 21 x 15 cms.
Provenance : not known.

40. HEAD OF THE BUDDHA (Acc. No. G. 233) :

Hair arranged in wavy lines, which end in a protuberance demarcated or tied with a hair string. A small circular mark of *ūrnā* can be seen only after minute observation. The eyes are three-fourth open. The right ear has a small lobe, while the left is damaged; the nose is also mutilated. The lips are thin and closed conveying a calm expression.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 25 cms.
Provenance : not known.

41. BUDDHA HEAD (Acc. No. G. 422a1) :

The hair arrangement represents a row of vertical crescents and an almond shaped motif in the centre. The protuberance on top is fastened with a string. The forehead bears an *ūrnā* mark in relief. The eyes are round and earlobes small. The Museum records mention it as belonging to the Buddha. Fig. No. 31 (Acc. No. G. 422a2).

Period : c. 2nd cent. A. D.

Material : schist stone.

Size : Ht. 9.5 cms.

Provenance : not known.

42. BUDDHA HEAD (Acc. No. G. 235):

The wavy hair issuing from the forehead are turned back and form a protuberance. A circular hollow mark, which probably bore a gem, exists on the forehead. The eyes are half-closed in meditation, but the ears are damaged. The face looks very youthful .

Period : c. 3rd cent. A. D.

Material : schist stone.

Size : 12.5 cms.

Provenance : not known.

43. BUDDHA'S HAND (Acc. No. G. 240) :

Right hand of some collosal statue of Buddha of which the thumb and tips of the fingers are broken. It is webbed (*jāla-grathitaṅgulita*) which was a symbol of the great man. The palm bears two lines i. e. lines of life and heart. The hand must have been in *abhaya* attitude. Grooves from fingers are indicated on the backside also.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : 1.33 x Wd. 17 cms.
Provenance : not known.

44. BUDDHA'S HAND (Acc. No. G. 238) :

Left hand of the Buddha figure holding the hem of the drapery.

Period : c. 2nd-3rd cent. A. D.
Material : schist stone.
Size : L. 15 cms.
Provenance : not known.

45. BUDDHA'S HAND (Acc. No. G. 239) :

Right hand of the Buddha figure. The posture of the fingers shows that it must have been in the preaching attitude raised up so as to join with the left hand below the chest.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : 20 cms.
Provenance : not known.

46. BUDDHA HEAD (Acc. No. G 231) :

The hair style represents vertical row of crescents and a small protuberance. The face is rather bulging, nose and left ear are damaged.

Period : c. 4th cent. A. D.
Material : stucco.
Size : Ht. 12 5 cms.
Provenance : not known.

47. BUDDHA HEAD (Acc. No. 47.98) :

Wavy hair is combed back forming a protuberance in the centre. Eyes are three-fourth open. It had an ochre wash, the traces of which are still visible.

Period : c. 4th cent. A. D.
Material : stucco.
Size : Ht. 7 cms.
Provenance : not known.

48. BUDDHA HEAD (Acc. No. 47.87) :

Youthful head of the Buddha with hair arranged in notched fashion and ending in a prominent protuberance. Eyelids, nose and lips are sharply chiselled, left ear damaged.

Period : c. 4th cent. A. D.
Material : stucco.
Size : Ht. 18 cms.
Provenance : not known.

49. MASK OF BUDDHA (Acc. No. G. 232) :

Wavy hair combed back, small protuberance above, eyes half-closed in meditation, right part of the forehead and ears damaged

Period : c. 4th cent. A. D.
Material : stucco.
Size : Ht. 18 cms.
Provenance : not known.

50. BUDDHA IN MEDITATION (Acc. No. G. 230) :

Buddha seated in meditation wearing an ochre coloured *ubhayānsika saṅghātī*, which covers whole body except the hands. The head is dchedeta but joined later. It has grooved knots in hair, usual protuberance and elongated ear lobes. The face is worn out; left knee damaged.

Period : c. 4th-5th cent. A. D.
Material : stucco.
Size : Ht. 22 x 17 cms.
Provenance : not known

51. BUDDHA HEAD (Acc. No. 47.97) :

It has an *Uṣṇīsa* with groove shaped curls. Below the hair is arranged in horizontal wavy line. The nose and eyelids are sharply carved. Pupil in eyes are shown, the one in the right eye is more clear. *Ūrnā* mark is not visible. The face gives boyish expression although atmosphere of serenity exists.

Period : c. 4th-5th cent. A. D.
Material : stucco.
Size : Ht. 19 cms.
Provenance : not known.

52. BUST OF SIDDHARTHA (Acc. No. B.227) :

The Bodhisattva wears an elaborate crown (*mukuṭa*), tied with a band conspicuously decorated with nine rosettes each consisting of four petals and a full blown lotus medallion. The remains of the central jewel give an idea of a palm leaf serving as background for the rising lotus The forehead, as usual, bears the *ūrnā* mark. The eyes are almost closed in meditation. He wears drum shaped earrings, a torque (now damaged), and a headed necklace. Halo has an incised mark around the edge. A scarf is seen covering his shoulders and arms. Only the right arm is now intact. The piece is broken into two and rejoined. The sculpture was perhaps meant to represent Siddhārtha in meditation as is indicated by his closed eyes, the position of the covered right hand, his crown and absence of the sacred thread like chain with amulets.

For iconography of Siddhārtha, see Introduction, p. 13.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 49 cms.
Provenance : not known.

53. PEDESTAL WITH SIDDHĀRTHA'S WORSHIP (Acc.No.G.270) :

Lower part of an image of a Bodhisattva or the Buddha showing his crossed-legs wearing a dhoti with rich folds. The soles of the feet of the presiding deity are turned up and are devoid of any mark. The pedestal is a lion throne supported by two highly stylish lions one at each end. Their vigour has been shown through large dotted manes. The central figure on the pedestal is that of the seated Bodhisattva Siddhārtha (?) who wears a torque and garland and also holds a small flask in his left hand. His right hand is raised up not in the *abhaya* pose, but perhaps holding some indistinct object. Similar pose of hand is seen in sculpture No. 47.101, Fig. 89 and No. 68-69 Fig. 17. The meaning of this posture of hand is not clear. The Bodhisattva is flanked on either side by three devotees who stand in adoration with folded hands. Those to his right are males and those on the left are female figures wearing torque, earrings and bracelets. This worship scene has been separated from the lions bearing the throne through a thick curtain which hangs on both sides and also forms the background as indicated by the folds.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size ; Ht. 34 cms. X L.62 cms.
Provenance : not known.

54. PEDESTAL DEPICTING WORSHIP OF SIDDHĀRTHA (Acc. No. G. 271) :

Lower part of an image showing feet of a Bodhisattva wearing double stringed sandals. A fold of the drapery is visible in between. The pedestal on which the deity stood shows saw tooth decoration on a grooved band running on three sides. Similar band is seen below, but is confined only to the corners. Two Indo-corinthian pilasters support the throne of the presiding deity. They are thick, flat tapering and bear an oblong undercut on the surface. Thecolumns are surmounted by a capital bearing acanthus leaf decoration. The space between ese colums is occupied by a scene representing the worship of Bodhisattva Siddhārtha as indicated by his youthful body, absence of amulated ornaments and absence of moustaches. He sits under the canopy of a tree of which thick and large leaves hang on either side of his head. With his eyes half closed in meditation, the Bodhisattva wears crown with floral motif, pearled ear-rings, torques and necklace. The scarf is hanging on both the shoulders. On either side he is flanked by devotees with hands clasped in adoration. The male figures, standing to his right, wear turban, torque ear-rings, bracelets and dhoti; while the ladies to left are conspicuous by the large number of bracelets as seen on *Yaksi* figures from Mathura. The pedestal on two other sides is decorated with half honey-suckle motif.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 34 X L.38 cms.
Provenance : not known.

55. BODHISATTVA IN MEDITATION (Acc. No. 47-90) :

Stele, intended to decorate, the drum of a *stūpa* represents Bodhisattva seated on a pedestal in meditation under a tree canopy wearing ornaments and crown. He is flanked by two devotees, who stand in adoration with folded hands. To our right is seen an Indo-corinthian pilaster with an undercut oblong mark, It has a triple terraced base. The column to our left is broken. The upper edge of the frieze shows saw-tooth decoration. Although all features are not present, the stele probably represents Siddhārtha's first meditation.

The top bears an incised mark perhaps for the guidance of the mason.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 12 X L. 19 cms.
Provenance : not known.

56. MAITREYA IN MEDITATION (Acc. No. 47.39) :

This small sculpture represents almost all essential features of Bodhisattva Maitreya. The wavy hair is fastened with a headgear consisting of two parallel beaded rows, while the top knot is tied from the middle. Long hair from two temples are turned back. Some of the locks fall on his shoulders too. A thick layer of the plaster of later stage has covered the *ūrnā* mark and perhaps the moustaches also. The eyebrows are, however, visible in relief. The eyes are half closed as he sits in meditation. The rim of the halo is carved with a continuous wavy line in a groove. He wears earrings, flat torque with triangular motif between two thin plain bands, a necklace with leaf design with a drum shaped central bead. The third and the fourth ornaments correspond to No. 0.285, Fig. 59. He also wears armlets and double bracelets. His right hand rests on the left, which holds a water flask between the index and the middle finger. But for the right shoulder the body is covered with the plaits of dhoti and scarf. The pedestal is decorated with folds of the sheets.

Period : c. 2nd–3rd cent. A. D.
Material : schist stone.
Size : Ht. 31 cms.
Provenance : not known.

57. MAITREYA STANDING (Acc. No. 68.74) :

The Bodhisattva has same characteristics as described in case of 0.285, Fig. 59 except the double stringed chain on the right upper arm, which is absent here. The torque is different but the features are not clear due to corrosion. Folds of the drapery are seen on the back side. The face is also damaged. Folds of the drapery are prominent. Part of plain halo, hands and feet are broken.

Period : c. 3rd cent. A. D.

Material : schist stone.

Size : Ht. 48 cms.

Provenance : In exchange from Chandigarh Museum (No 815).

58. STANDING MAITREYA (Acc.No.0.284) :

The Bodhisattva wears a diadem consisting of three parallel beaded strings bedecked with square jewels at a regular distance running round the forehead. The protuberance is seen on top but it is again decorated with beaded strings and a central vertical gem. Locks of hair fall on his shoulders. In left ear he wears an earring, while the lobe of the right ear is damaged. The eyes are slightly enlarged and styled as half open lotus buds, The pupils have also been marked with incision. The Bodhisattva, seen with moustaches, wears a broad flat torque consisting of cylindrical beads. In the centre it is decked with a big flower shaped gem consisting of six leaves and central knob. Above this torque passes a thick chain of beaded strings forming a twisted rope pattern It also had three pendants which are now damaged. Besides, he wears the third chain like the sacred thread, which contains three amulets. A scarf is seen rolling up from his waist. Folds of dhoti and its fall in front remind the early Bodhisattva figures from Mathura e.g., S.M.L., B.12 b. The arms, left leg and feet are missing.

Period : c. 3rd cent. A. D.

Material : schist stone.

Size : Ht. 78 cms.

Provenance : not known.

59. BUST OF MAITREYA (Acc.No. 0.285) :

The hair on the head is shown with long wavy lines turned up. The loops of the string, running round the protuberance to form a knot, are now partly damaged. Two braids of hair are seen from the back of the protuberance down upto the ears on either side. Some of the locks fall on his shoulders *Ūrnā* mark is to be noticed only after a close examination. The shape of the eyes is somewhat similar to B. 228 described elsewhere. A pair of moustaches, his usual characteristic, is present. In his neck he wears a broad torque which between the two beaded rows contains a band depicting triangular motifs intervened by a vertical string of four beads. In the centre it has a square jewel of large size. The second necklace, which passes over the torque, is made of four beaded strings ending into two crocodile faces (*makara mukha*) which hold the big drum shaped bead in the centre. Another beaded chain passing across the chest from the left shoulder comes on the right upper arms. Besides, we see the fourth piece of jewellery, which is present in case of 0.284 (Fig. 58) also. Armlet depicting floral motif is worn on his right arm, while the left arm and shoulder are covered with scarf. The idea of jewellery has however been conveyed by the translucent drapery. In his ears he wears heavy rings. Although the hands are now broken but their posture suggests that the Bodhisattva was in the preaching attitude (*GAP.*, Fig. 306). Remains of the loops of the top knot, moustaches, and jewellery help to identify the figure as that of Maitreya despite the absence of the water flask.

For the story see Introduction p. 12.

Period	:	c. 3rc cent. A. D.
Material	:	schist stone.
Size	:	Ht. 50 X Wt. 36 cms.
Provenance	:	not known.

60. BODHISATTVA HEAD (Maitreya ?) (Acc. No. B. 228) :

The hair arrangement whichshows stylish strands and curls bears a triple stringed beaded chain on the forehead. From this main chain issues another chain forming an arch between the forehead and the top knot. This has been suspended from a central gem tucked in the head string running round tbe *uṣnīsa*. Some of the locks fall on his shoulders. The forehead is marked with a circular *urnā* in high relief. Eyebrows have been shown separated from the eyelids with incised lines. Formation of eyes is similar to 0.284. The Bodhisattva wears round pearl ring in his right ear lobe. The left ear is damaged. Wavy moustaches are conspicuous on his face. He had other ornaments too as indicated from the twisted rope like necklace and a beaded chain on his right shoulder. Reminiscents of halo are visible behind his left shoulder.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 24 cms.
Provenance : not known

61. BODHISATTVA HEAD (Acc. No. 68.75) :

The head is decorated with half curls on forehead fastened with three stringed beaded chain and rosette on either side; one of which is now broken. A central gem is noticed above this band. The wavy hair are tied up in a central knot, now damaged. Wavy lines of hair are executed behind this knot also. *Urnā* has been shown with a circular hollow and eyebrows in low relief. The eyes are half closed in meditation. Although damaged, the face gives a good expression of the youthful body of the Bodhisattva.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 27 cms.
Provenance : In exchange from Chandigarh Museum (No. 1346).

62. BODHISATTVA'S HAND (Acc. No. G. 241) :

Webbed right hand of Bodhisattva figure of which the thumb and tips of three fingers are now broken. It wears a beaded and plain bracelet. (Hindi-*Kangana* and *Khaḍua*).

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : 1.15 cms.
Provenance : not known.

63. BODHISATTVA HEAD (Acc. No. 226) :

Nose and ear-lobes are damaged, but the hair arrangement is much stylish. The forehead bears tiers of half curls running horizontally and partly covering the ears. A three stringed chain, with two rosettes on sides, runs parallel above the hair on the forehead. In centre it is tied with another similar chain bearing drum shaped bead on two sides and a projecting gem in the middle. The top fastened with a beaded string had a double looped knot of hair, which is often noticed on the heads of Maitreya.

Period : c. 4th cent. A. D.
Material : stucco.
Size : Ht. 22x Wd. 16 cms
Provenance : not known.

64. BODHISATTVA HEAD (Acc. No. G. 227) :

The head wears a headgear fastened on two sides and a top knot, which is now broken. Ears are damaged.

Period : c. 4th cent. A. D.
Material : stucco
Size : Ht. 17·5 cms.
Provenance : not known. (7-12-31).

65. BODHISTTVA HEAD (Acc. No. G. 228) :

It wears a diadem consisting of beaded chain on the forehead which is bifurcated on sides, but meets again with the main chain at back. There existed a top knot, now broken. Locks of hair fall on the temples. The eyes are sharply marked. Chain and nose damaged.

Period : c. 4th cent. A. D.

Material : stucco.

Size : Ht. 12 cms.

Provenance : not known.

66. BODHISATTVA IN MEDITATION (Acc. No. 47.107) :

The head shows heavy curls like knots and an *ūshnīs* above. The eyes are half shut in meditation, the face is rather bulging. He wears an *Ubhayāṁsika saṅghāṭī* and a scarf over it. The folds come down to the lotus seat on which the Bodhisattva sits. The soles cf the feet are turned up and the hands remain uncovered. He wears double stringed beaded necklace from which beaded tassels suspend. Below it we see another piece of drapery which is fastened with a band. The piece depicts a very late phase and can be characteristically separated from the common lot as it, very prominently reveals features entirely alien to Gandhāra. The sculpture is carved in round.

Period : late, not certain.

Material : greyish stone.

Size : Ht. 34 cms.

Provenance : not known.

67. BODHISATTVA WITH BOWL (Acc. No. 47.108) :

This Bodhisattva resembles the figure described above (No. 47. 107) except that the central gem depicts flower motif. The Bodhisattva bears an *ūrnā* mark on forehead and holds a handled alms-bowl in his hands.

68. HĀRĪTI (Acc. No. 47. 105):

Stele representing Hārīti sitting in European fashion on a cushioned horizontal stool which has grooved legs. The hair is parted on two sides and turned back, besides, a circular tuft is formed on front. She wears round headgear with projecting border and carved with incised lines. Her other ornaments are necklace and bracelets. The drapery bears crude folds. Absence of finger marks in feet indicates that she wore shoes. The feet rest on a pedestal decorated with lotus petals. Halo has been shown behind the head. She holds a cornucopia (horn of plenty) resting on her lap in left hand, while the upraised right hand holds a flower.

For other Hārīti figures, see Marshall, *TAXILA*, Vol., II, p. 699; Vol., III, Pl. 211, No 1; Rosenfield, *Dynastic Arts of the Kushans*, p. 73; *GAP*., Fig. 347; Majumdar, *A guide to the sculptures in the Indian Museum Calcutta*, p. 98-101.

Period : c. Ist cent. A. D.
Material : schist stone.
Size : Ht. 22 cms.
Provenance : not known.

69. PAṄCHIKA AND HĀRĪTI (Acc. No. 49. 44):

Stele representing Paṅchika (the war-lord) with Hārīti (goddess of plenty and fertility) seated on a high platform in European fashion. Both of them bear halo behind their heads and also wear headgear, the features of which are not clear. Paṅchika holds a long sceptre in his right hand and a purse in the left. Hārīti's right hand is placed on the thigh of Paṅchika, while the left hand holds cornucopia (the horn of plenty). The execution of faces, drapery and high boots of Paṅchika clearly show Hellenistic influence.

For the story see Introduction, p. 14–15.

For other similar figures, *GAP*., Fig. 345 also figures 345-44 ; for literary account see Introduction, p. 14-15.

Period : c. 1st cent A. D.
Material : schist stone.
Size : Ht. 16 cms.
Provenance : not known.

70. YAKSÍ UNDER A TREE (Acc. No. 49. 225):

A vertical panel with a beaded border representing a lady under a tree with a bunch of flowers in her half raised right hand; the left hand is held akimbo. Her wavy hair is combed back forming a big knotted *jūdā*. She wears heavy earrings, a torque, a necklace falling between her breasts, bracelets and anklets (now damaged). The *sārī* covers her shoulders and is fastened with a string the fillet of which is seen suspending over the thighs below her left hand. The leaves of the tree are stylish. Similar figures are seen in Bharhut abundace and Mathura art termed as Sālabhanjikā figures.

For other representations, *GAP.*, Fig 360.

Period : c. 3rd cent A. D.
Material : schist stone.
Size : Ht. 49. 5 X Wt. 15. 5 cms.
Provenance : Purchased from Mathura.

71. KĀRTTIKEYA (Acc. No. 49.45):

The sculpture which has got a few Gāndhāra features represents Kārttikeya seated on his peacock, whose neck is turned to left. The deity has a plain halo bearing incised line on the border.. The head shows notched matted hair with a top knot. He wears rather heavy earrings, a necklace with a drum shaped bead in the centre, armlets, bracelets and anklets. A scarf like a *Yajñopavita* supsends from his left shoulder and falls to his right side with a knot on the waist. The right arm is broken but its upraised position indicates that it held a lance (*Śakti*) which is partly seen near his right leg. The left hand holds a cock (head damaged).

Representation of Brahmanical deities in Gandhāra art is quite uncommon, but the single example* of Viśṇu, Sūrya, and a multi headed deity hailing from the Gandhāra region are known.

Period : c. 4th-5th cent. A. D.
Material : bluish soap stone.
Size : Ht. 21 X 8 cms.
Provenance : not known.

72. ATLAS (Acc. No. G. 273 :

Headless seated Atlas with right arm missing and his left arm rests on the knee suggesting a load bearing pose. Strong physique and muscular body indicate the Hellenistic influence. He wears a lose loin cloth round his waist.

Period : c. 2nd-3rd cent. A.D.
Material : schist stone.
Size : Ht. 30 X L. 42 cms.
Provenance : not known.

73. HEAD OF ATLANTES (Acc. No. G. 234):

Heracles with stylish thick coiffure, moustaches, slightly projecting beard, and round sunken eyes. The expression of the face is rather sad. Hellenistic influence is clearly seen.

Period : c. 2nd cent. A. D.
Meterial : schist stone.
Size : Ht. 11 X Wd. 8 cms
Provenance : not known.

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* Dr. J. N. Banarjee, *Development of Hindu Iconography*, 1656, Pl. XXI; XXVIII-,3.

74. THREE ATLANTES FIGURES (Acc. No. B. 229):

Fragmentary frieze representing three Atlantes seated in different poses between the Indo-corinthian pilasters. The column to our extreme left bears petal decoration. The first figure of the Atlantes supports the load on his head and upraised right arm, and is resting his left arm on the knee. The second giant supports the load on his head and both elbows, placing his hands on the upraised knees. The third figure, bearing the load on his head, touches the earth and his knees. They have round eyes and heavy muscular body. Expression of exertion is clearly noticed. Two of the pilasters bear the oblong cuts.

Period : c. 2nd-3rd cent. A. D.
Material : schist stone.
Size : Ht. 15 X L. 64 cms.
Provenance : not known.

75. BUST OF ATLAS (Acc. No. B. 230):

The bust of a winged and bearded Atlas with stylish curls and big moustaches. His right elbow is raised up as if to support the weight, while the left arm is broken. Skin of an animal, probably of lion, hangs from his left shoulder and comes below the right arm pit. Paw of the lion skin is visible on his left shoulder. The wings bear criss-cross design. Wide open round eyes of Atlas suggest a terrific look. A tenon is seen behind his head, a fact, which indicates that the sculpture is a part of an upright pillar.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size. : Ht. 21 X W. 21 cms.
Provenance : not known.

76. ATLAS (Acc. No. 47.100):

Grotesque figure of Atlas similar to the one described below (No. 47.99, Fig. 77) except that he supports the load with both the hands, right arm now damaged. Eyes are round and bulging.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 9 X 8 cms.
Provenance : not known.

77. ATLAS (Acc. No. 47.99):

Grotesque figure of a pot - bellied seated nude Atlas raising his right hand to bear the load, while the left rests on the knee. The workmanship is crude.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 9 X W. 8 cm.
Provenance : not known.

78. ATLAS (Acc. No. G. 272):

Stele bearing seated figure of an Atlas whose legs are turned to back and the arms are resting on his knees. He wears a loin cloth. Face damaged.

Period : c. 3rd cent. A. D.
Material : Ht. 11 X 1.22 cms.
Provenance : not known.

79. ARCHITECTURAL PIECE (Unidentified, Acc. No. G. 259):

Fragement showing on the top the Buddha seated in meditation under an arch with bracket motif decoration. His upper garment covers both the shoulders and also his hands. He has matted hair with protuberance above and a halo behind the head. The central top of the upper arch is damaged but on the two corners two parakeets are seen perched but their heads are now broken. Below them ~~two~~ headless erotes one on either side, are seen with big garlands in their hands. The high pedestal of the Buddha, decorated with half leaf (saw-tooth) motif and the lotus petals, rests on a flat arch with similar decoration. The cavity of the arch is filled by a hovering Gandharva holding a garland. He wears a necklace and bracelets. The flat arch, under which the Gandharva hovers, is flanked on two sides by a half arch with bracket decorations. Both the ends of this arch represent the bird motif with beaks turned inward. This arch represents the bust of a bowing devotee on either side. Below to our left is seen a Buddhist railing. This continues to rest on a persepolitan capital on which two humped bulls are seated back to back. One of them is now damaged. The piece might probably represent the miracle at Śrāvasti.

Period : c. 2nd cent. A. D.
Material : schist stone.
Size : Ht. 17 cms.
Provenance : not known.

80. UNIDENTIFIED FRAGMENTS (Acc. No. G. 260):

Three architectural fragments now framed in one unit representing the Buddha seated in *abhaya* pose, wearing a *saṅghāṭī* covering both the shoulders and usual matted hair with protuberance. His left hand holding the hem of the garment rests on the left knee, while the raised right hand imparts protection. He sits under a flat arch, the top of which is occupied by two human busts wearing beaded necklaces. The figure to our right holds a trident (?) shaped object in the right hand. The extreme corners above the arch and a railing show beaded decoration. The second fragment depicts a male bust but looking to his right and wearing a triangular headgear, torque, flat necklace and ear-pendants. The third piece represents a lotus seat in the centre of the platform and a headless kneeling devotee clad in monk's dress. Behind, a fragmentary human figure stands on the lotus seat.

Period : c. 2nd cent. A. D.

Material : brownish schist stone.
Size : Ht. 17 cms.
Provenance : not known.

81. CREEPER WITH DWARF (Latā-Pramatha) (Acc. No. 47.102):

Fragment from a frieze used for drum of a stūpa showing an undulating vine creeper with twisted leaves. In the centre stands a nude dwarf holding the creeper and facing to left. Near the index finger of the dwarf is seen a bird perched on a leaf. The space between the legs is occupied by a bunch of grapes.

For other representations, see *GAP.*, Figs. 377, 379 etc. ; Foucher, *AGBG.*, Fig. 117.

Period : c 3rd cent. A. D.
Material : schist stone.
Size : Ht. 11.5 X L. 16.5 cms.
Provenance : not known.

82. CREEPER WITH DWRAF (Latā-Pramatha) (Acc. No. 47.103):

Fragmentary frieze used for drum of a stūpa decorated with an undulating vine creeper with twisted leaves and cluster of grapes. The centre of the frieze depicts a nude dwarf standing with his back view facing left. He wears bracelets, armlets, anklets and a headgear with floral motif. He holds the creeper with his both hands. A bird to his right is seen perched while the extreme right space of the panel shows a monkey approaching the grapes.

References same as for 47.102 Fig. and *GAP*, Fig. 461.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht 11.5 X L. 23 cms.
Provenance : not known.

83. GARLAND BEARERS (Acc. No. 47.104):

Panel representing thick undulating garland carried by four erotes, who wear wreath on their heads. Bights of the garland are decorated with suspended flowers and buds. The first loop from our left depicts one full blown and two half open buds tied together with a heavy band. The central loop shows an eagle (*garuḍa*) with its wings wide spread. The third loop represents perhaps a water pot (haṇḍī) decorated with a floral motif on the base. Two birds are seen seated on its rim. One is drinking water and the other has its beak raised up. The formation of the bodies of the erotes and the eagle clearly show Hellenistic influence. Mason's mark is incised on the top.

For other references, see *GAP.*, Fig. 377.

Period : c. 2nd-3rd cent. A. D.
Material : schist stone.
Size : Ht. 15 X L.57 cms.
Provenance : not known.

84. DWARFS CARRYING A GARLAND (Acc. No. G. 248):

Fragmentary panel representing three erotes holding an undulating heavy garland decorated with hanging leaves and buds. In one of the loops of the garland is seen the bust of a winged human figure with flowers in right hand, a beaded stringed headgear and a torque in the neck. The other loop depicts an eagle *garuḍa* with its wings outspread and beak turned to our left. The dwarf to our extreme right rests his left hand on the hip, the right hand is upraised.

For other representations, *GAP.*, Fig. 378; *Majumdar's Guide to Calcutta Museum*, Part II, Pl. XIII, Fig.a; Foucher, *AGBG.*, p. 239, Fig. 117.

period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 14X l. 38 cms.
provenance : not known.

85. CAPITAL (Acc. No. G. 262) :

Square capital of a pillar consisting of five projecting mouldings arranged in ascending order. The first and the third moulding from the bottom bear a continuous row of squares running in four directions. The second and the fifth moulding depicts the wavy line motif. The fourth moulding from the bottom supported on heavy brackets shows a double undulating line forming a chain. The top edge has been decorated with series of battlements (Kapiśīrṣaka). The upper surface of the capital bears rough grooved circle and a hole in the centre piercing through out. It probably bore the uppermost part of the pillar.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 12 X L. 25 X Wd. 25 cms.
Provenance : not known.

86. VOTIVE STŪPA (Acc. No. G. 264) :

The *stūpa* has a square base and an upraised dome decorated with three circular bands or *mekhalās*, the upper two of which have been supported by projecting brackets. Although a hole exists on the top, the *stūpa* is, however, devoid of umbrella series, (*chhatrāvalī*). It was broken in two pieces, which have now been joined together.

For other representations, see Foucher, *AGBG.*, p. 83, Fig. 22; *GAP.*, 272.

Period : c. 3rd cent. A. D.
Material : schist stone.
Size : Ht. 20 X L. 10 X Wd. 10 cms.
Provenance : not known.

87. PANEL WITH YAKṢAS (Acc. No. G. 243) :

Part of a slab representing two Yakṣas standing one over the other between the acanthus leaves and also holding garlands (?). They wear necklace, earrings, armlets and anklets. The upper figure with wavy hair and a heavy girdle, has wings like an angel. The lower figure has curly hair with top knot, wears a long scarf and the left hand is held akimbo. The piece is much Indianised and particularly the lower figure has many features of the Gupta period. The top of the panel shows two *'Peepal'* leaves.

Period : 4th cent. A. D.
Material : schist stone.
Size : Ht. 45 X Wd. 12 cms.
Provenance : not known.

88. THE MUSICIANS (Acc. No. G. 244) :

Part of the panel showing four music and dance scenes each divided by the Indo-corinthian pilasters. From our left two musicians stand holding probably drums. The next scene shows one man with a gitar like instrument; and other, a man dancing on the tune. Similarly next compartment shows a male playing on music and a lady performing the dance. The lady can be recognised by her dress. The last scene probably represented two dancers but now only one man and the dancing leg of the other figure are visible. The top of the panel shows repeated battlements (*Kapiśīrṣaka*) and half rosette motif. Hellenistic influence in the figures is clearly visible and the piece is probably one of the earliest Gandhāra sculptures in our collection.

Period : c. Ist cent. A. D.
Material : schist stone.
Size : Ht. 11. 5 X L. 50 cms.
Provenance : not known.

89. TWO DEVOTEES (Acc. No. 47.101):

Fragmentary frieze showing two male figures. One to our left looks like a royal person wearing a headgear, dhotī and a scarf. His hands are clasped in adoration. To his left stands another person, perhaps an ascetic, wearing *ekānṣika saṅghāṭī* covering the left shoulder only. His left arm holding the drapery, rests on his left thigh, while the right is raised up as if holding something similar to the hand of Maitreya in G. 270. The upper part of the frieze represents a broad band the top of which consists of half petal motif. There are other two thin projecting mouldings also. The surface facing the sky shows an arrow mark probably incised by the mason.

Period : c. 2nd cent A. D.

Material : schist stone.

Size : Ht. 16 cms.

Provenance : not known.

90. DEVOTEES UNDER ARCHES (Acc. No. G. 267):

Fragmentary frieze from a *stūpa* representing one broken and two complete arches bearing different decorative motifs. From the two ends of the arches hang bunches of grapes. The first arch from our left contains a flat band depicting a row of round beads coming down to the surface. Under it a damaged figure of a devotee is seen with his hands in adoration. Similarly the band in the central arch is decorated with creeper design. The mutilated human figure under this arch was clad in northern style. The third arch depicts bands with inverted crescents or garland. The figure represented here wears a dhotī and a scarf. The Indo-Persepolitan pilasters separating these arches are round and tapering, consisting of several projecting mouldings and have a four tiered capital and support a long band of leaves.

Period : c. 2nd cent. A. D.

Material : schist stone.

Size : Ht. 12 X L. 29 cms.

Provenance : not known.

91. KNEELING DEVOTEE (Acc. No. G. 286):

Architectural fragment showing a devotee kneeling on one leg with hands joined in adoration. He wears the robe of a monk covering his left shoulder only. The hair is arranged in three tiers, the top ends in a double looped knot. Some of the locks fall on his shoulders. He sits on a high seat which is decorated with inverted lotus design.

Period	:	c. 3rd cent. A. D.
Material	:	schist stone.
Size	:	Ht. 33 X 13 cms.
Provenance	:	not known.

92. MASK (Acc. No. G. 229):

It is a mask of some royal person and not of the Bodhisattva, the fact which is evident from its non-meditative expression. The forehead bears a horizontal chain of flower-shaped circular beads. Two bifurcated chains above are decked with a central gem in front. Rather heavy rings suspend from the ears. Central piece on top is broken.

Period	:	c. 4th cent. A. D,
Material	:	stucco.
Size	:	Ht. 7 cms.
Provenance	;	not known.

93. MAN IN VIRĀSANA (Acc. No. 47.89):

A young man seated in *Virāṣana* with right knee touching the earth, while the left is raised up which is now damaged. The figure putting on a dhotī, scraf and bracelets holds some flower-like object in his hands, held against the chest. The head, which is re-joined, has the tiers of notched hair. There existed the central knot, which is now broken. A feeling of happiness is evident from the face. Traces of red coating are clearly visible. The workmanship is poor and sculpture obviously belongs to a very late phase.

Period : after 5th cent. A. D.
Material : stucco.
Size : Ht. 30 cms.
Provenance : not known.

94. ELEPHANT HEAD (Acc. No. 47.88):

Fragmentary elephant figure showing his trunk upraised holding some long indistinct object, now damaged. The tusks are shown projecting out of the mouth and the ears are comparatively small. Though mentioned in the Museum records, it can not be ascribed to the Gandhāra School with certainty.

Period : after 5th cent. A. D.
Material : stucco.
Size : Ht. 13 X 1. 18 cms.
Provenance : not known.

TABLE I

FIGURE NUMBERS WITH THEIR CORRESPONDING MUSEUM ACCESSION NUMBERS GROUPED UNDER DIFFERENT SECTIONS

Buddha's Life Events :

Fig. No.	Acc. No.	Fig. No.	Acc. No.	Fig. No.	Acc. No,
1.	G. 252	11.	G. 254	20.	47. 109
2,	47. 91	12.	G. 256	21.	47. 38a
3.	G. 263	13.	O. 283	22.	47. 38b
4.	G. 245	14.	G. 268	23.	47. 110
5.	G. 251	15.	68. 70	24.	G. 246
6.	G. 265	16.	G. 253	25.	G. 255
7.	68. 71	17.	68. 69	26.	G. 261
8.	G. 249	17'.	68. 69c	27.	G. 242
9.	G. 250	18.	G. 236	28.	G. 247
10.	G. 266	19.	G. 237		

Buddha Figures :

29.	O. 280	37.	G. 258	45.	G. 239
30.	68. 72	38.	47. 106	*46.	G. 231
31.	G. 422a-2	39.	47. 86	*47.	47. 98
32.	68. 73	40.	G. 233	*48.	47. 87
33.	47. 37	41.	G. 422a-1	*49.	G. 232
34.	O. 281	42.	G. 235	*50.	G. 230
35.	O. 282	43.	G. 240	*51.	47. 97
36.	O. 269	44.	G. 238		

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* Stucco object

Bodhisattva Figure ;

Fig. No.	Acc. No.	Fig. No.	Acc. No.	Fig. No	Acc. No.
52.	B. 227	58.	O. 284	*63.	G. 226
53.	G. 270	59.	O. 285	*64.	G. 227
54.	G. 271	60.	B. 228	*65.	G. 228
55.	47. 90	61.	68. 75	66	47. 107
56.	47 39	62.	G. 241	67.	47. 108
57.	68. 74				

Deities :

68.	47. 105			70.	49. 225
69.	49. 44			71.	49. 45

Atlas Figures ;

72.	G. 273	75.	B. 230	77.	47. 99
73.	G. 234	76.	47. 100	78.	G. 272
74.	B. 229				

Architectural Fragments :

79.	G. 259	82.	47. 103	85.	G. 262
80.	G. 260	83.	47. 104	86.	G. 264
81.	47. 102	84.	G. 248	87.	G. 243

Miscellaneous Figures ;

88.	G. 244	91.	O. 286	*93.	47. 89
89.	47. 101	*92.	G. 229	*94.	47. 88
90.	G. 267				

* Stucco object

TABLE 2

ACCESSION NUMBERS WITH THEIR CORRESPONDING FIGURE NUMBERS

Acc. No.	Fig. No.	Acc. No.	Fig. No.	Acc. No.	Fig. No.
B. 227	52	G. 247	28	47. 86	39
B. 228	60	G. 248	84	47. 87	48
B. 229	74	G. 249	8	47. 88	94
B. 230	75	G. 250	9	47. 89	93
O. 280	29	G. 251	5	47. 90	55
O. 281	34	G. 252	1	47. 91	2
O. 282	35	G. 253	16	47. 97	51
O. 283	13	G. 254	11	47. 98	47
O. 284	58	G. 255	25	47. 99	77
O. 285	59	G. 256	12	47.100	76
O. 286	91	G. 258	37	47.101	89
G. 226	63	G. 259	79	47.102	81
G. 227	64	G. 260	80	47.103	82
G. 228	65	G. 261	26	47.104	83
G. 229	92	G. 262	85	47.105	68
G. 230	50	G. 263	3	47.106	38
G. 231	46	G. 264	86	47.107	66
G. 232	49	G. 265	6	47.108	67
G. 233	40	G. 266	10	47.109	20
G 234	73	G. 267	90	47.110	23
G. 235	42	G. 268	14	49. 44	69
G. 236	18	G. 269	36	49. 45	71
G. 237	19	G. 270	53	49.225	70
G. 238	44	G. 271	54	68. 69c	17c
G. 239	45	G. 272	78	68. 69	17
G. 240	43	G. 273	72	68. 70	15
G. 241	62	G. 422a-1	41	68. 71	7
G. 242	27	G. 422a-2	31	68. 72	30
G. 243	88	47. 37	33	68. 73	32
G. 244	87	47. 38 a	21	68 74	57
G. 245	4	47. 38 b	22	68. 75	61
G. 246	24	47. 39	56		

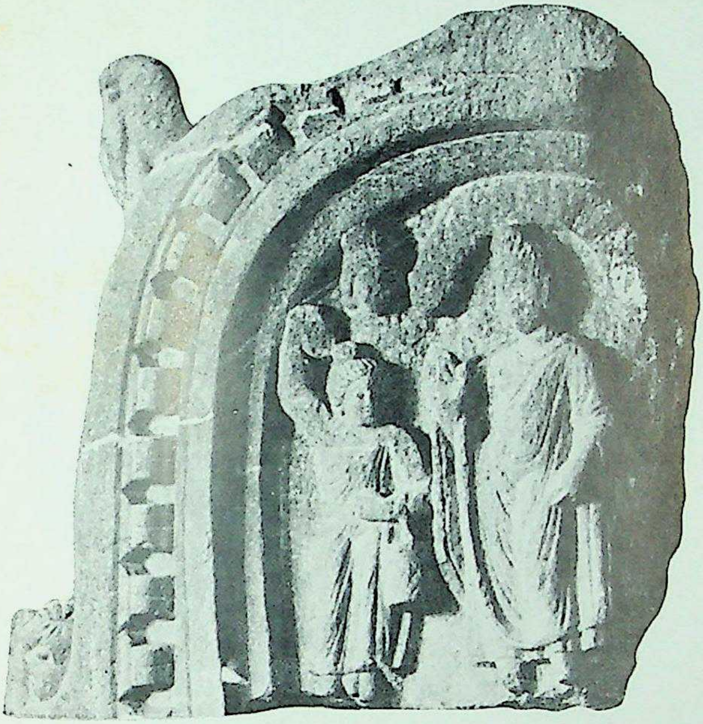


Fig. 1—

Dīpaṅkara Jātaka;

(G. 252)

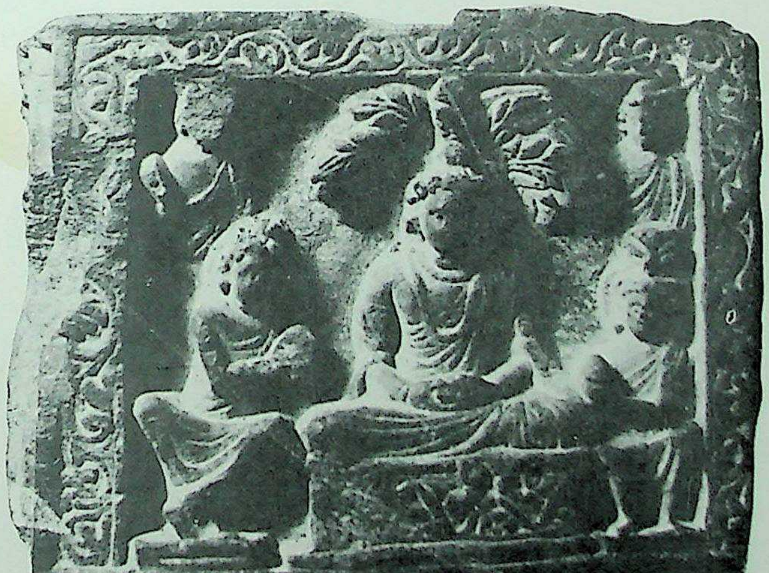


Fig. 2- - The Buddha in *Tuṣita* Heaven (?); (47.91)

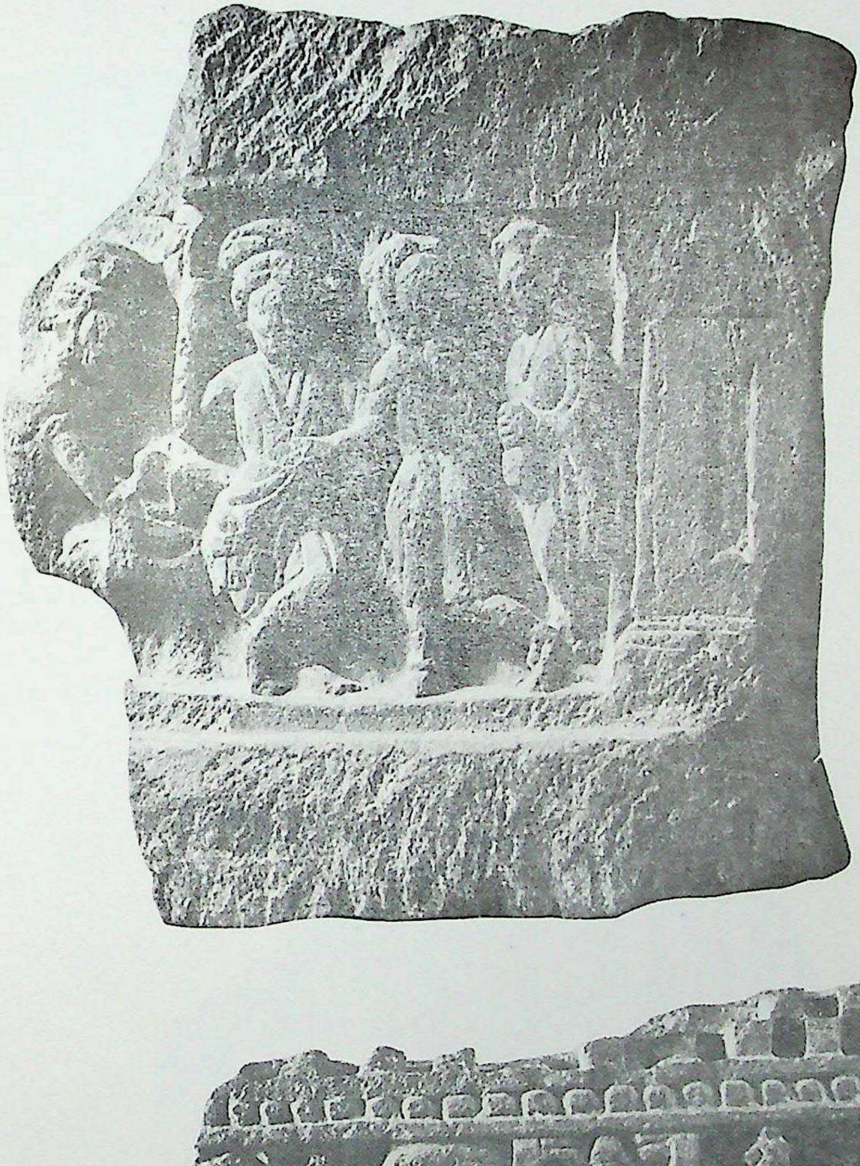


Fig. 3—

Birth of the Buddha;

(G. 263)

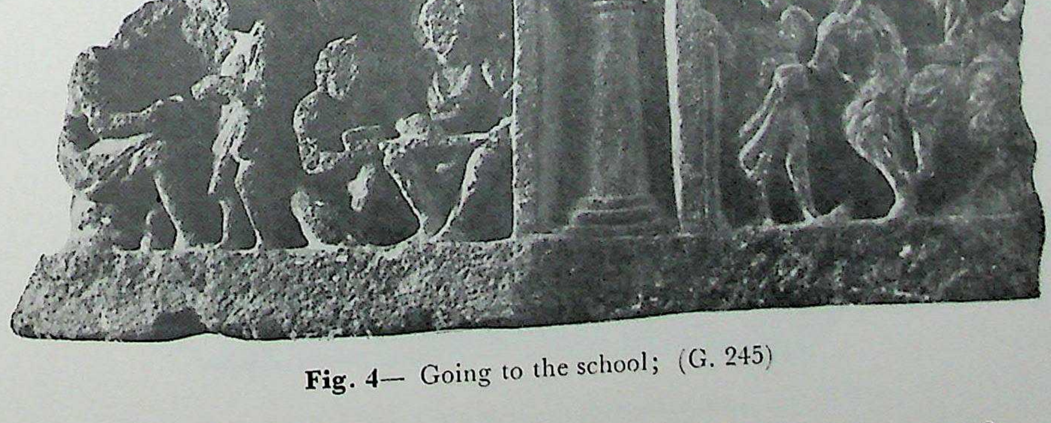


Fig. 4— Going to the school; (G. 245)

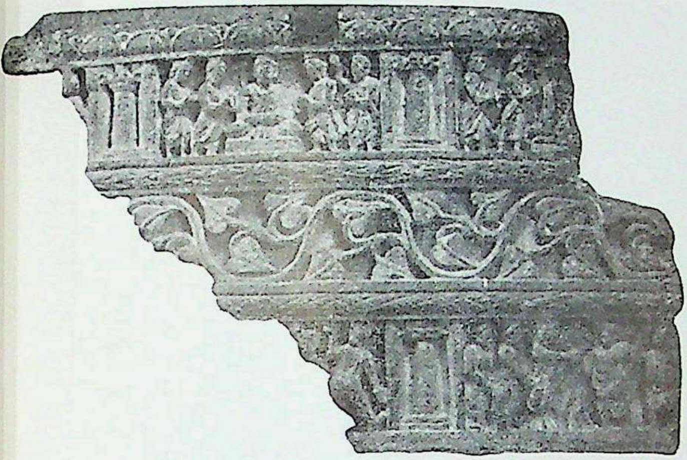


Fig. 4— Marriage and other Scenes; (G. 251)

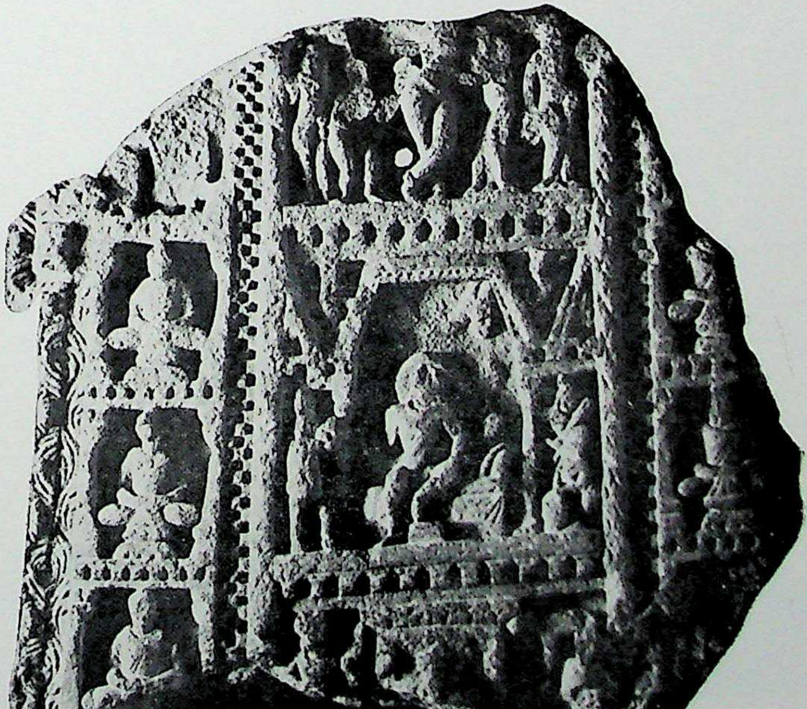


Fig 6— [a] Birth; (b, c) Renunciation; (G. 265)

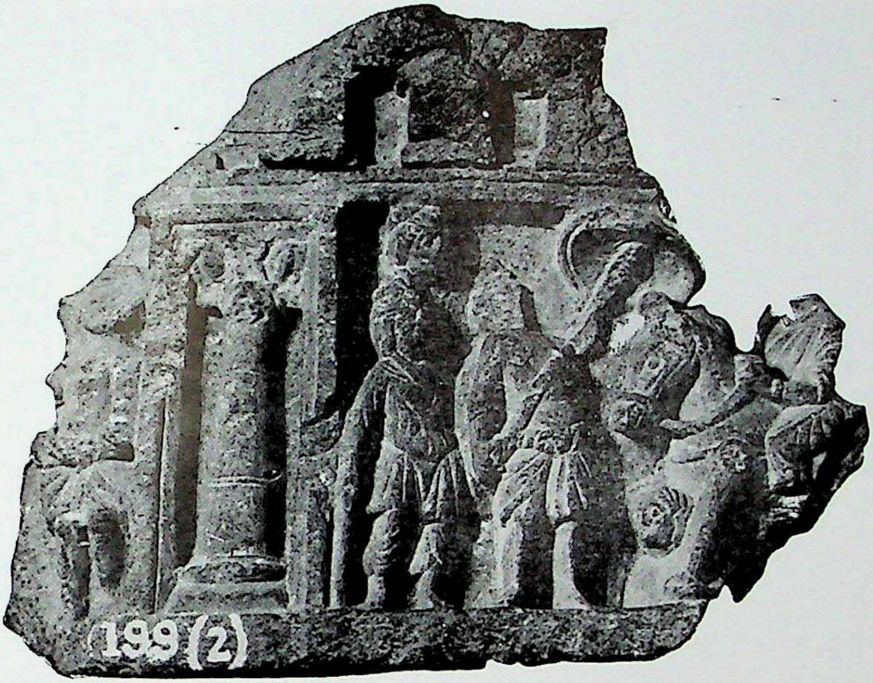


Fig. 7— Great Departure; (68–71)

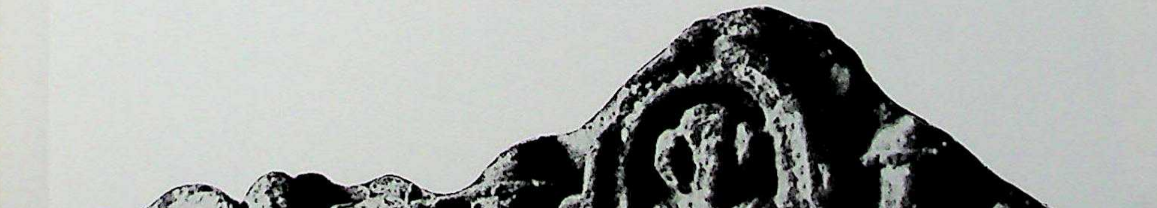
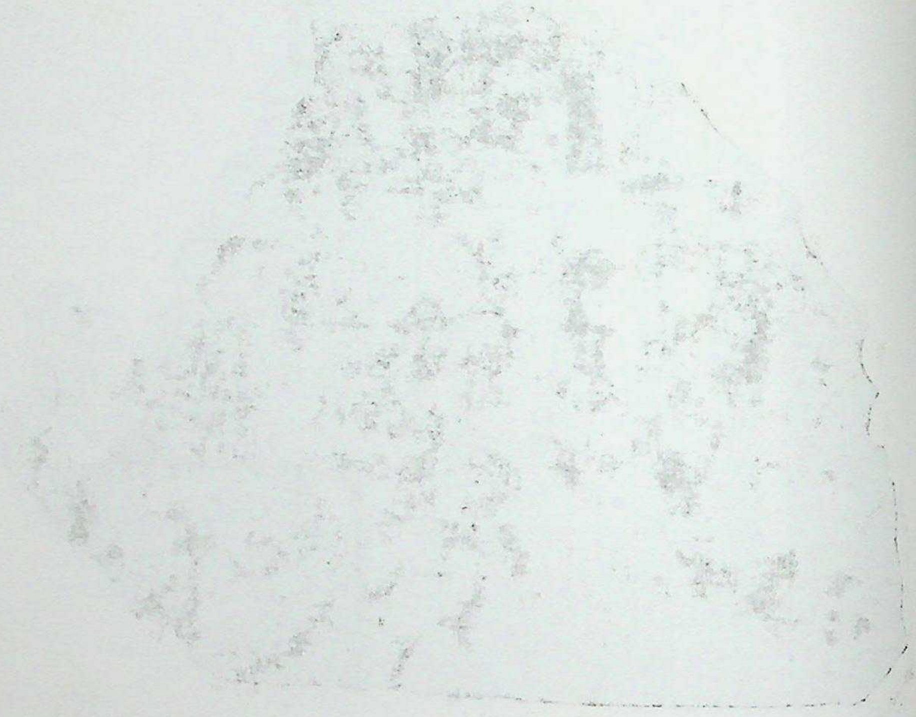


Fig. 8— Cult of the Relics; (G. 249)



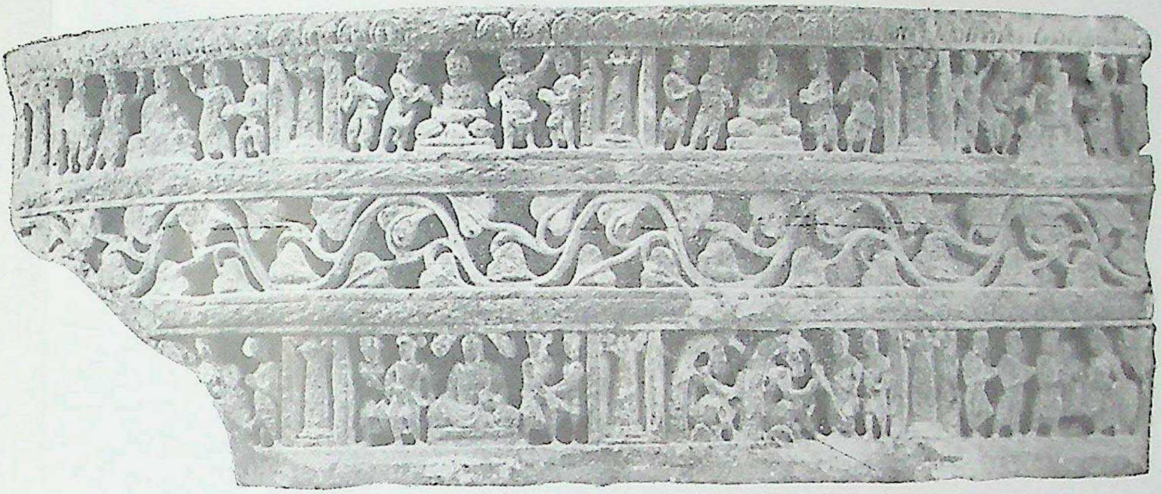


Fig 9—

Buddha's life events-(a) Offering of Clothes, (b) Meeting with ascetics (c) Attack of Māra; (G.250)

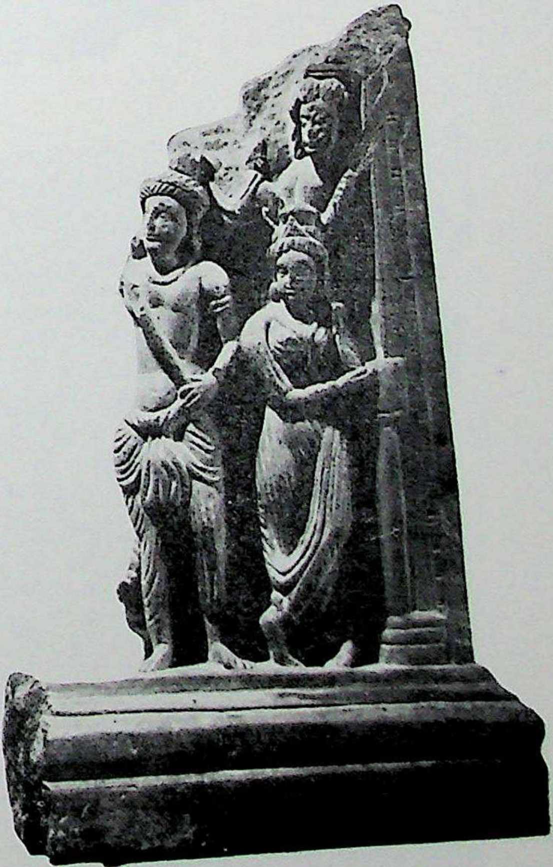


Fig. 10—Host of Māra; (G.266)

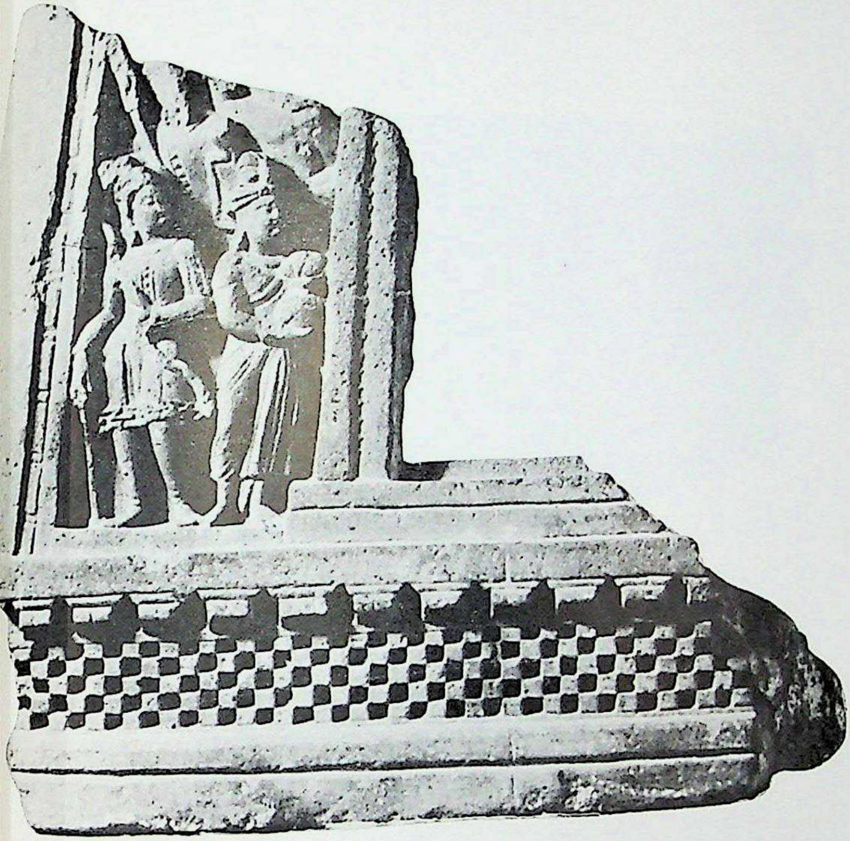


Fig. 11—

Temptation of
Māra (?) ;

(G. 254)

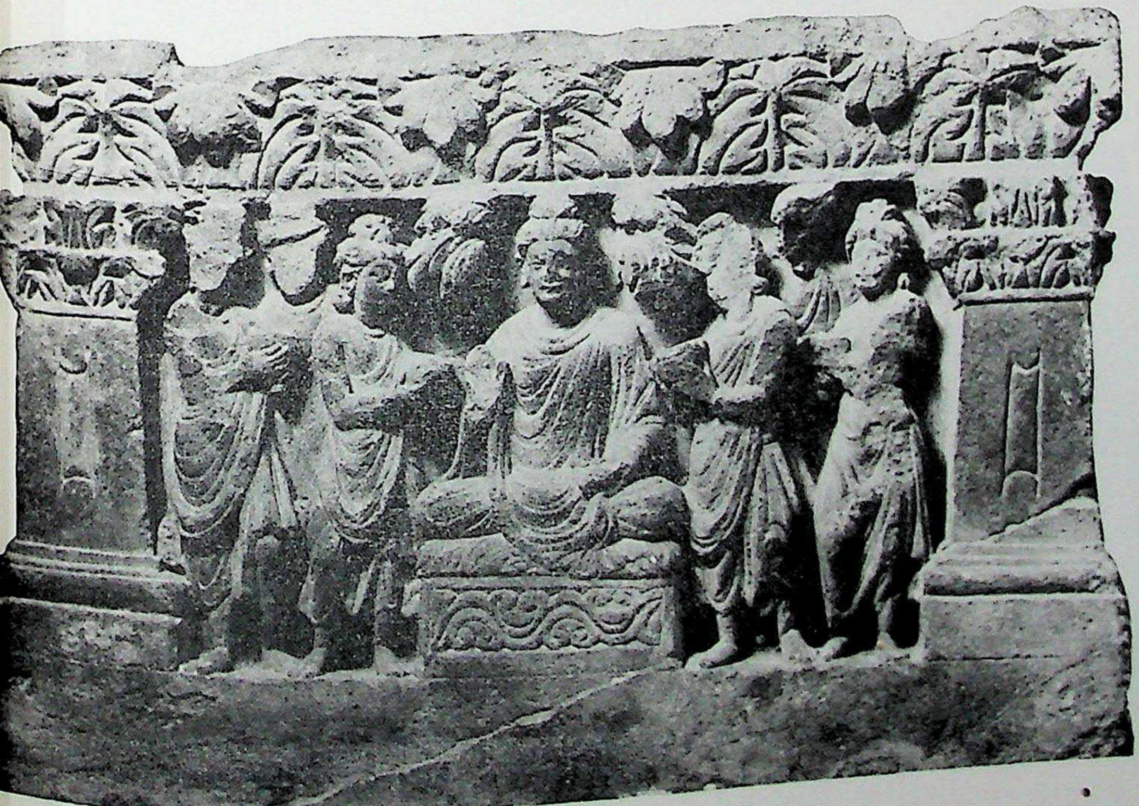


Fig. 12—Offering of the bowls; (G. 256)

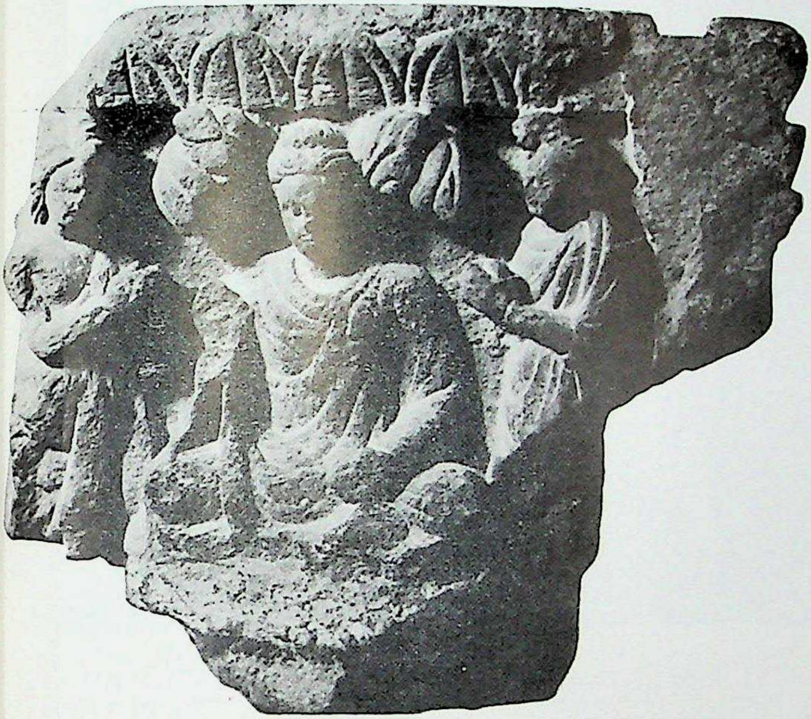


Fig. 13—

Buddha with Indra and Brahmā; (O.283)

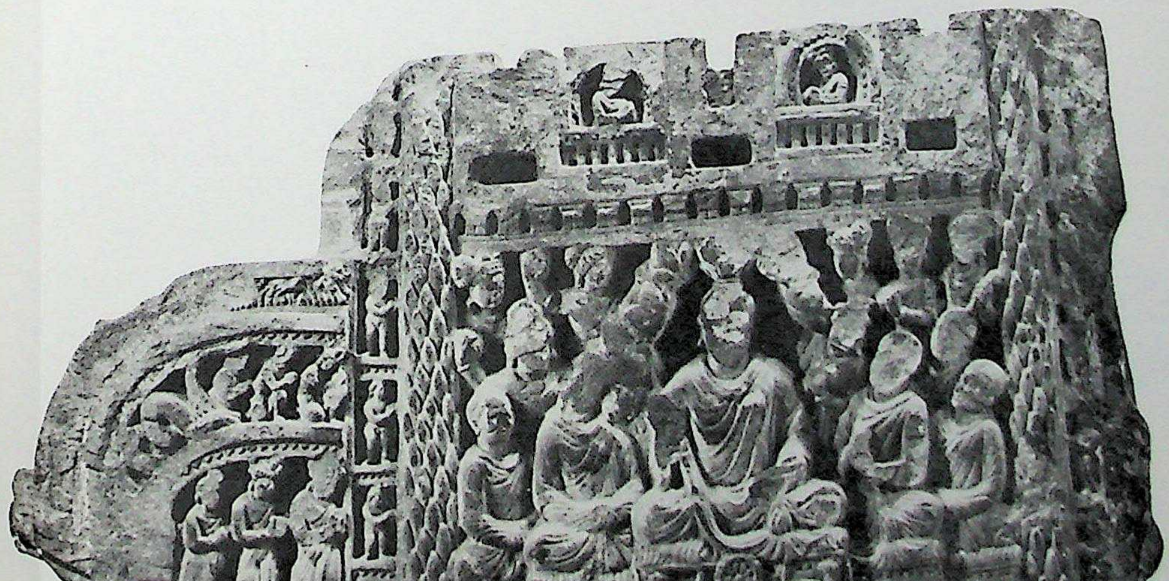


Fig. 14—First Sermon; (G.268)

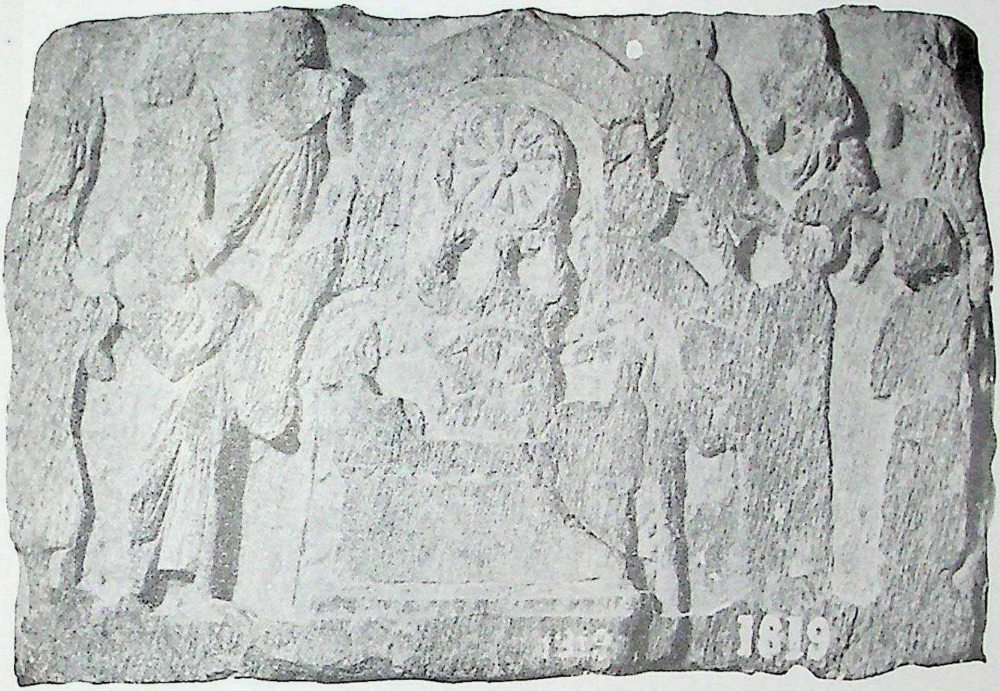


Fig. 15—First Sermon; (68.70)

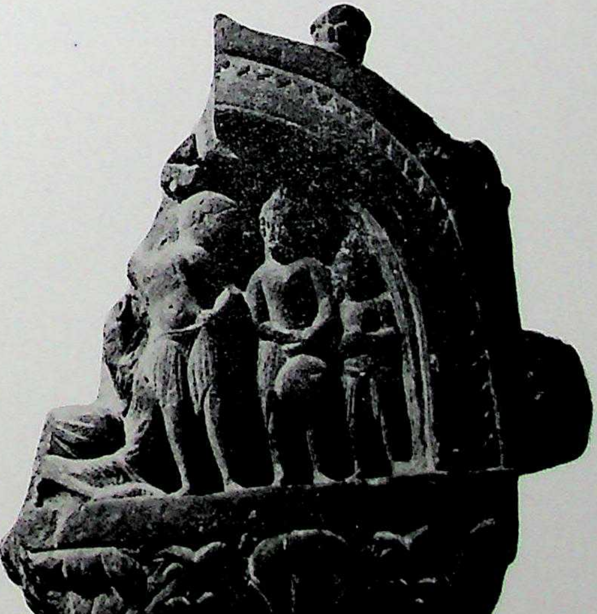


Fig. 16—Extinguishing the fire; (G.253)

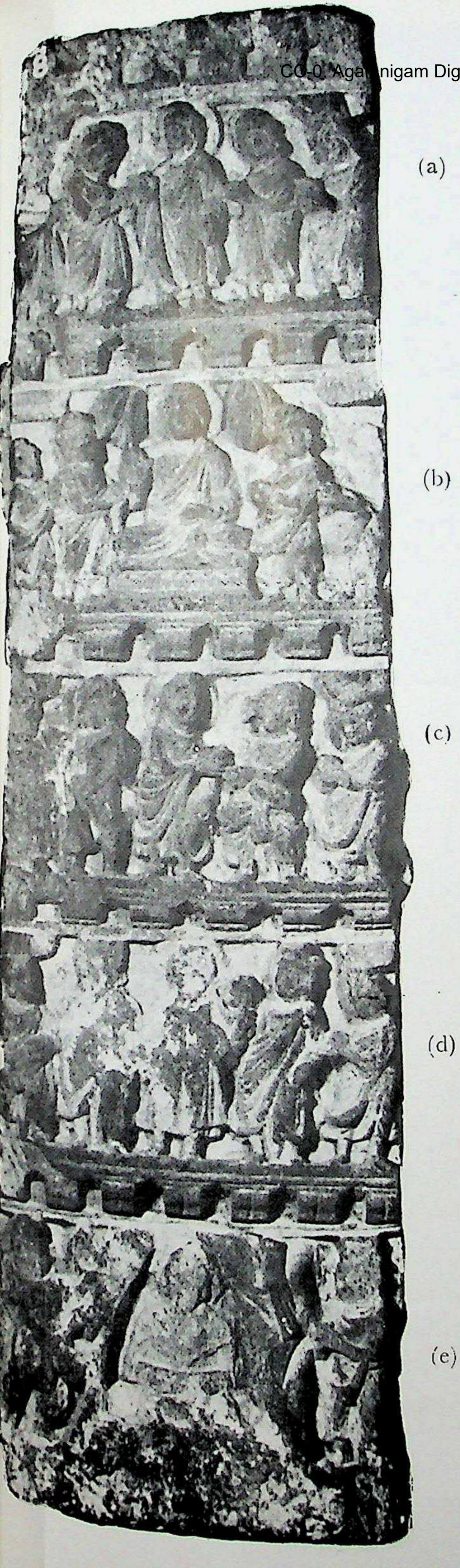


Fig. 17— Panel with five scenes; (68.69)
(a) Buddha standing,
(b) Buddha seated
(c) Buddha's visit to Rājagṛha
(d) Worship of the Buddha
(e) Buddha in Indraśālā cave.

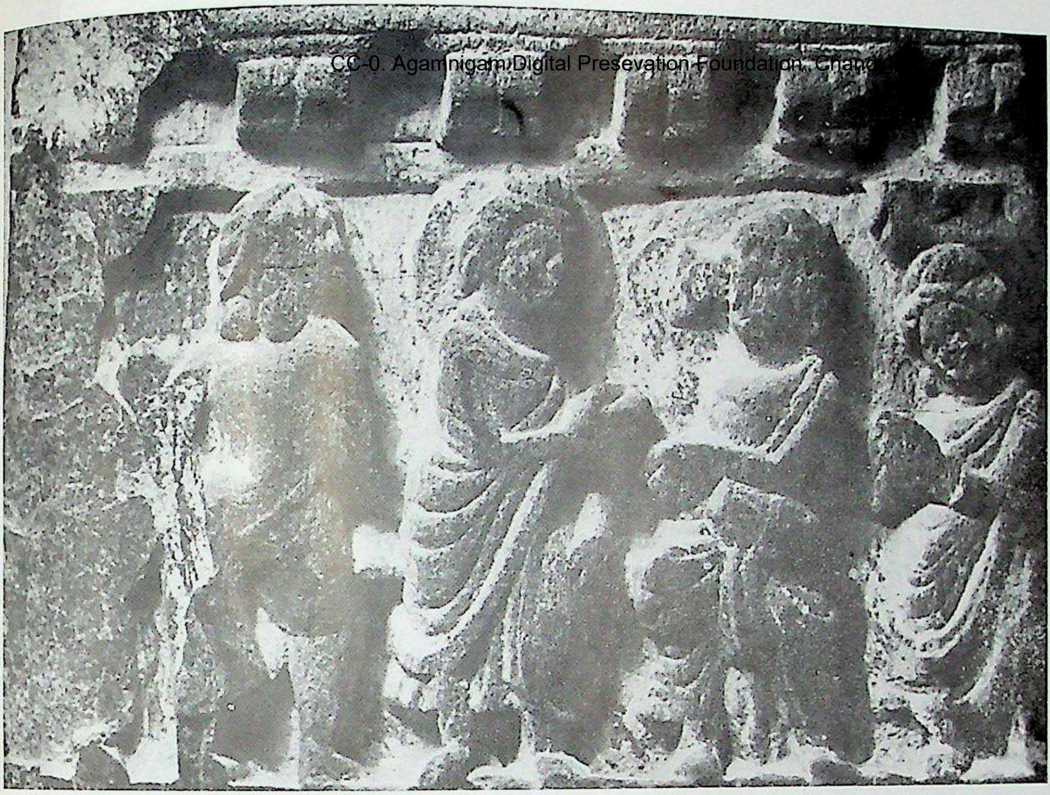


Fig. 17'— Buddha's visit to Rājagṛha – Enlargement of Fig 17 c.

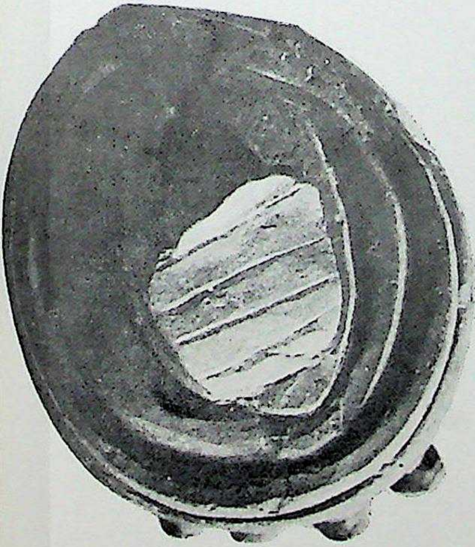


Fig. 19—
Hand with a bowl containing a snake;
(G. 237)

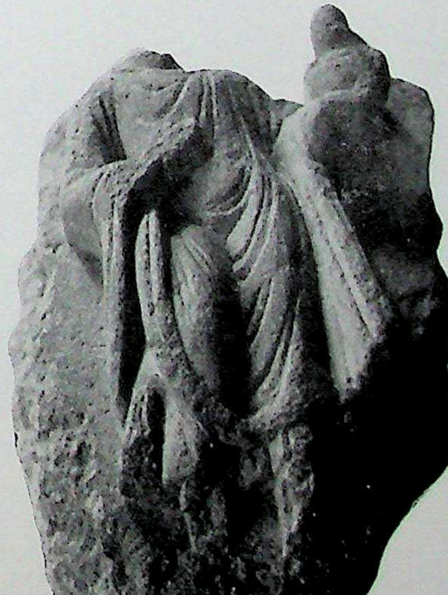


Fig. 18—
Buddha with snake in the bowl; (G.236)

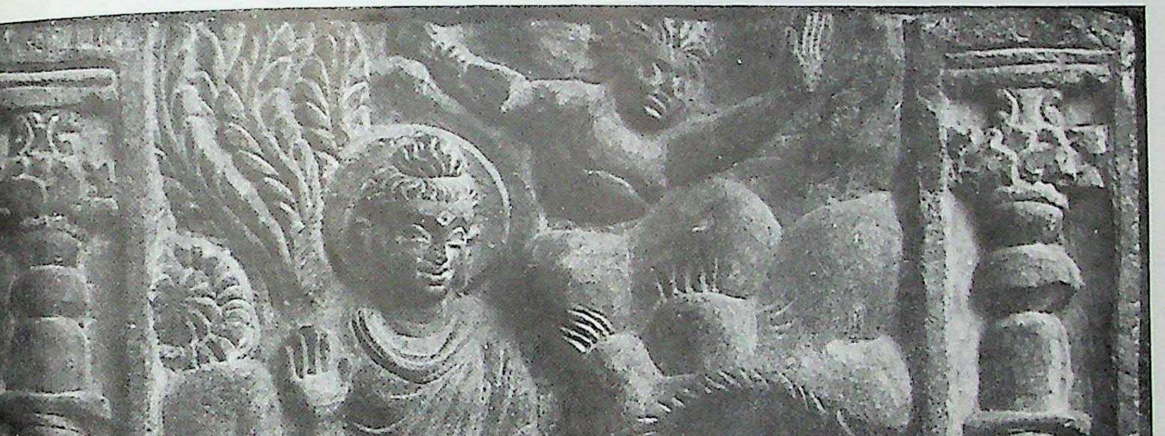


Fig. 20— Buddha and Nāga Apalāla; (47.109)

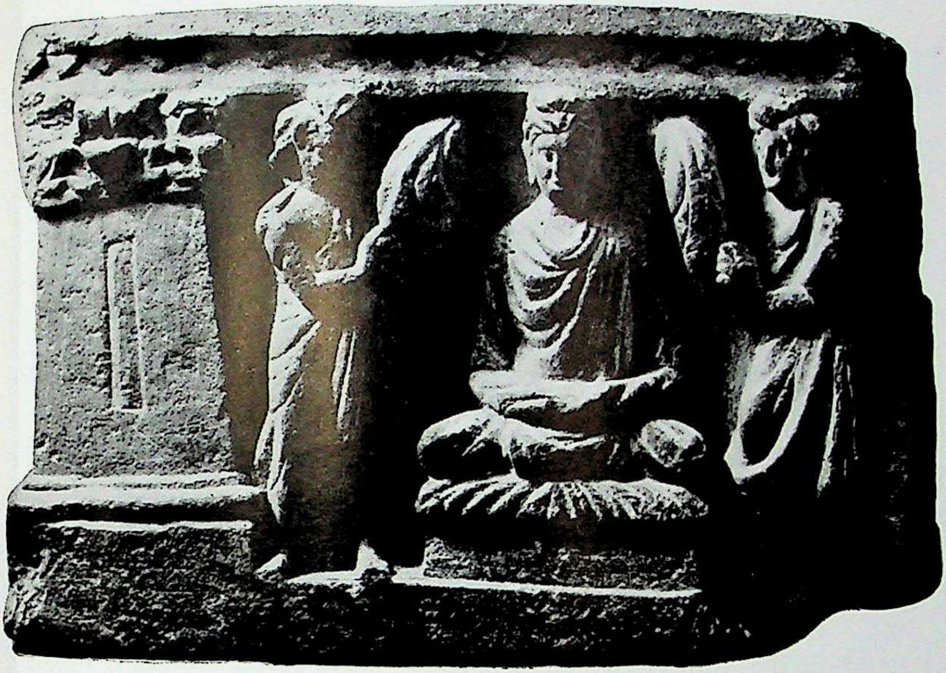


Fig. 21— Buddha with devotees; (47.38 a)

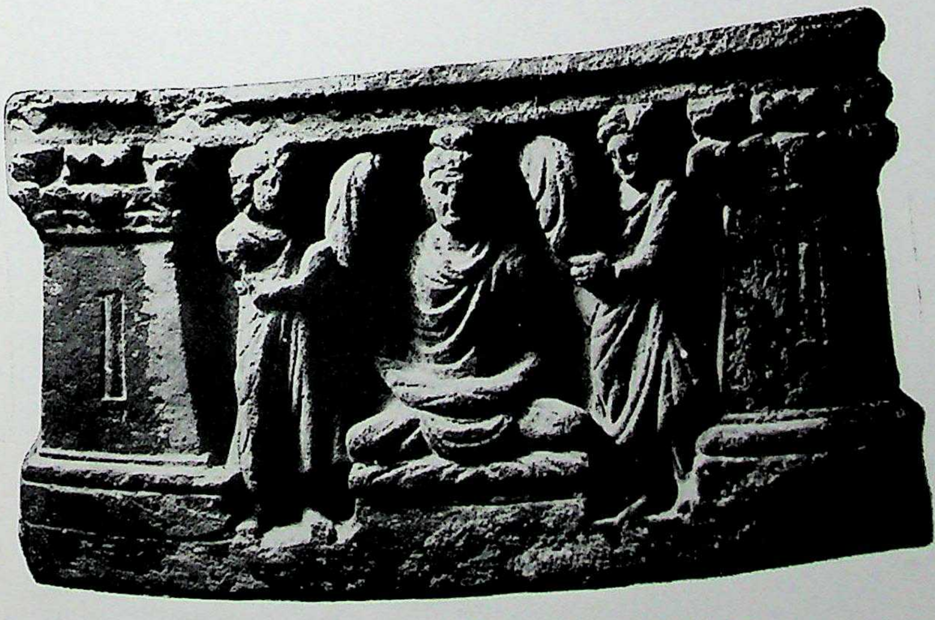
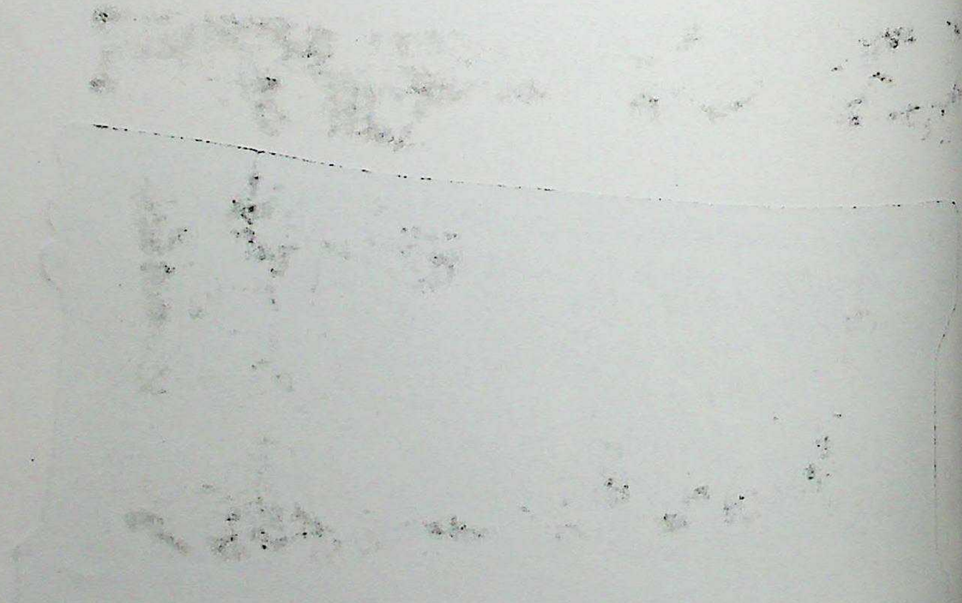


Fig. 22— Buddha with devotees; (47.38 b)



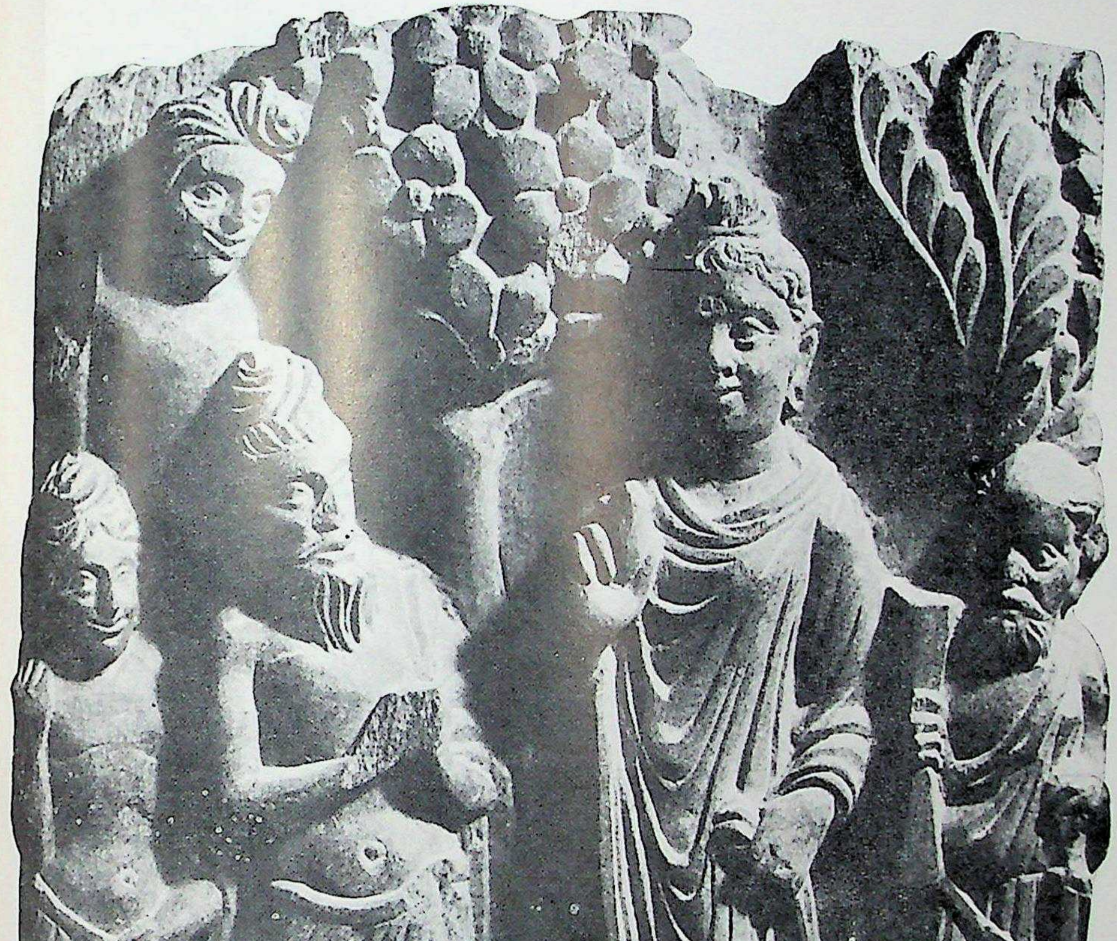


Fig. 23— Buddha with Vajrapāṇi and a few ascetics (Unidentifed); (47.110)

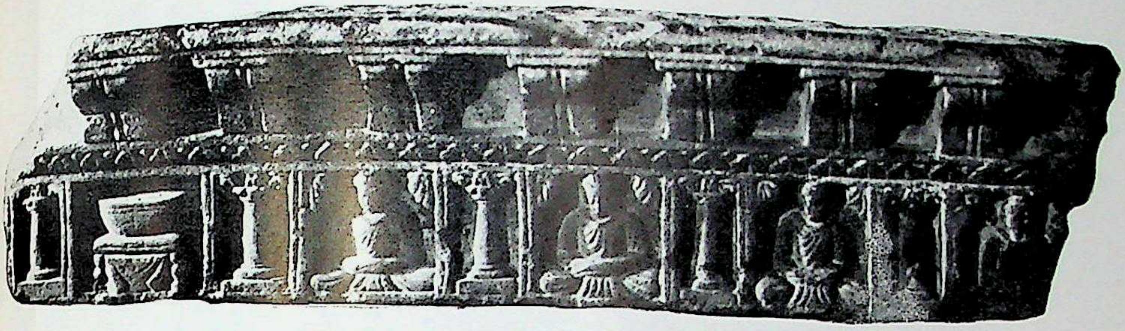


Fig. 24— Bowl and the Buddhas; (G.246)

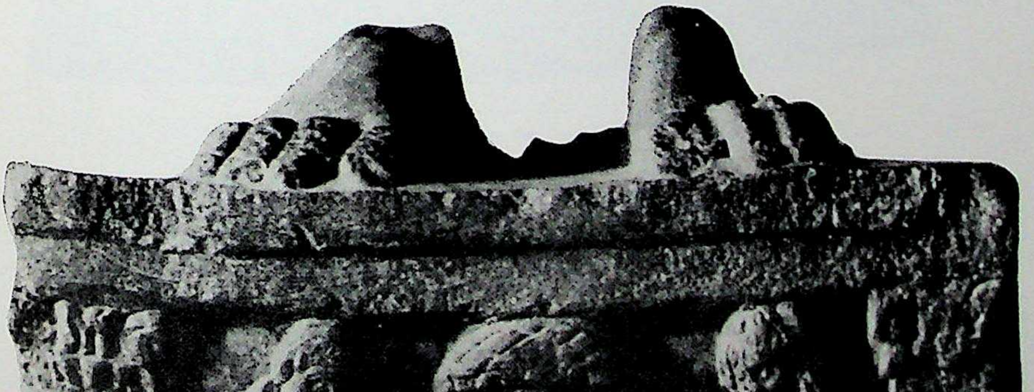


Fig. 25— Worship of the bowl; (G.255)

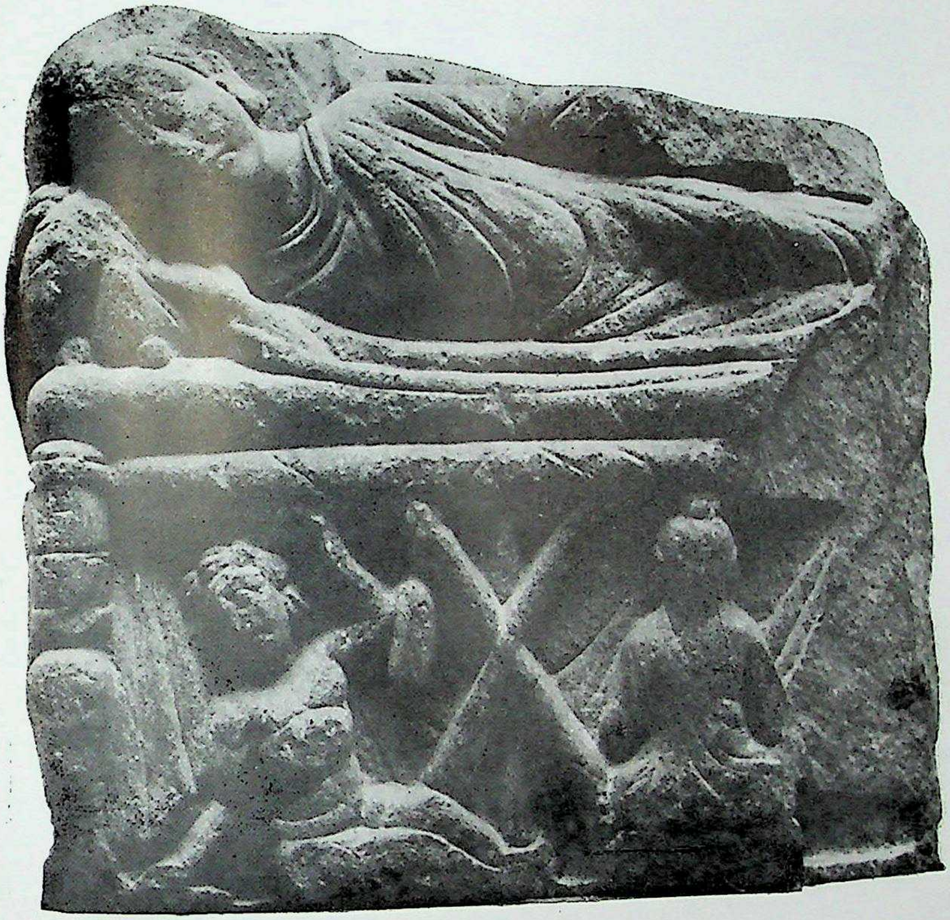


Fig. 26— Passing away; (G. 261)

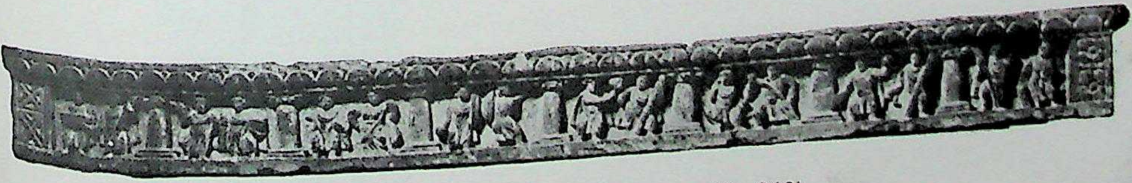


Fig. 27— Claimants for the Relics; (G. 242)

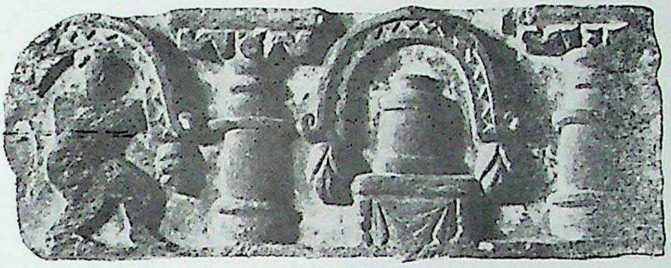


Fig. 28— Cult of the Relics; (G. 247)

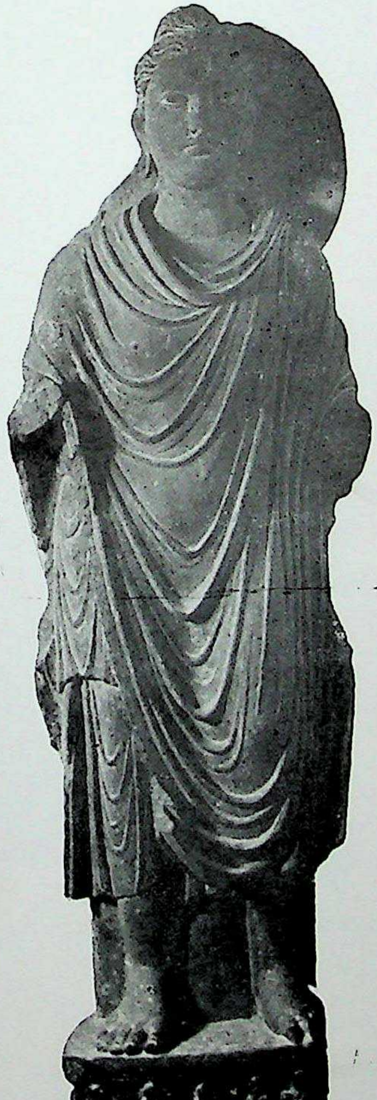


Fig. 29— Buddha; (O. 280)

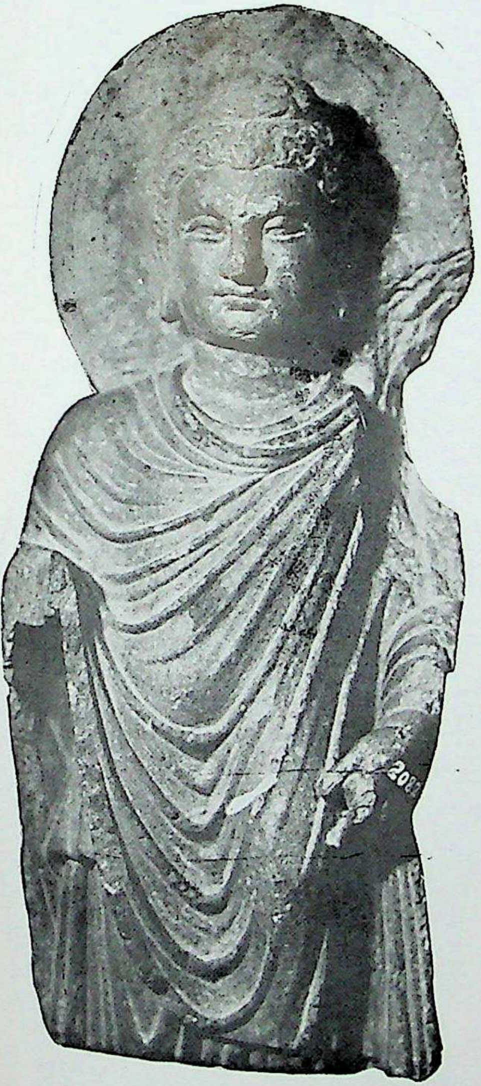


Fig. 30 – Buddha standing; (68.72)

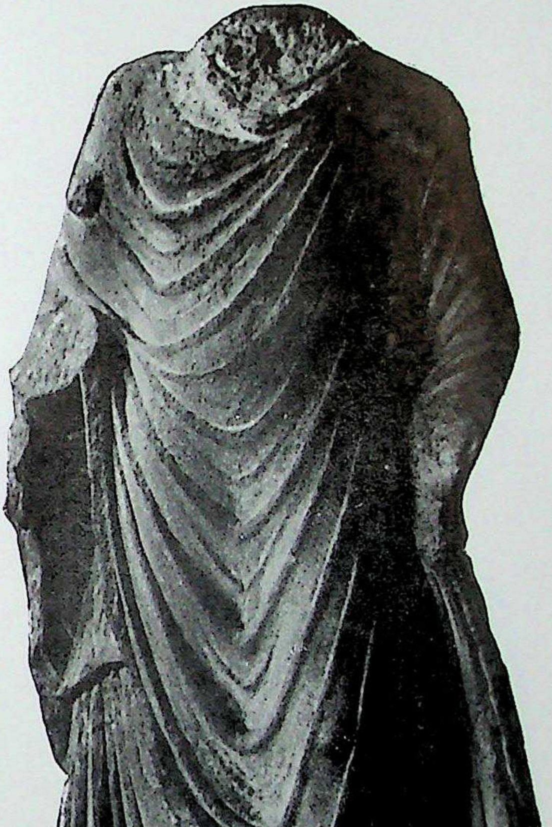


Fig. 31— Buddha; (G. 422 a/2)

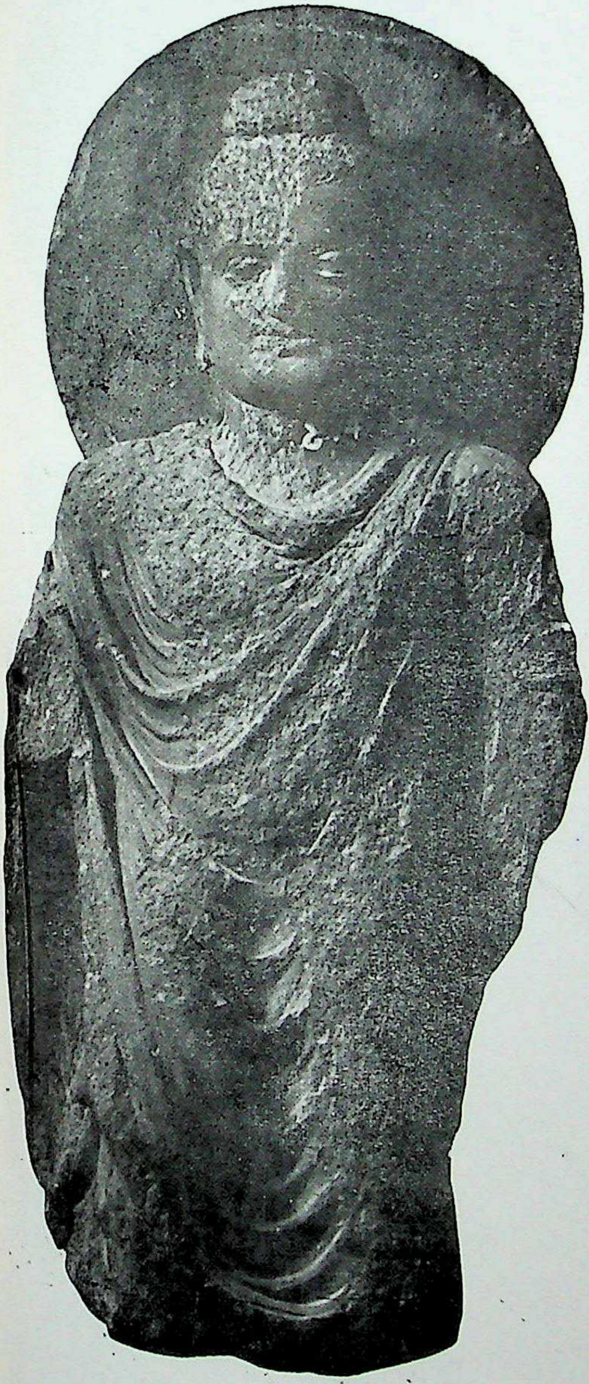


Fig. 32— Buddha; (68.73)

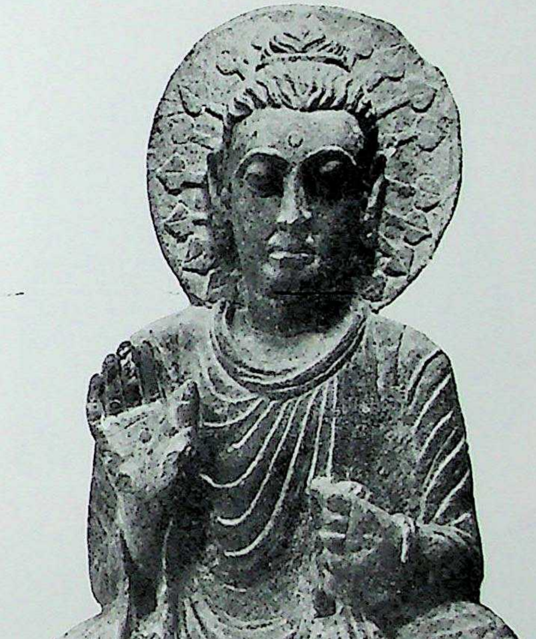


Fig. 33— Buddha in *abhaya* pose; (47.37)

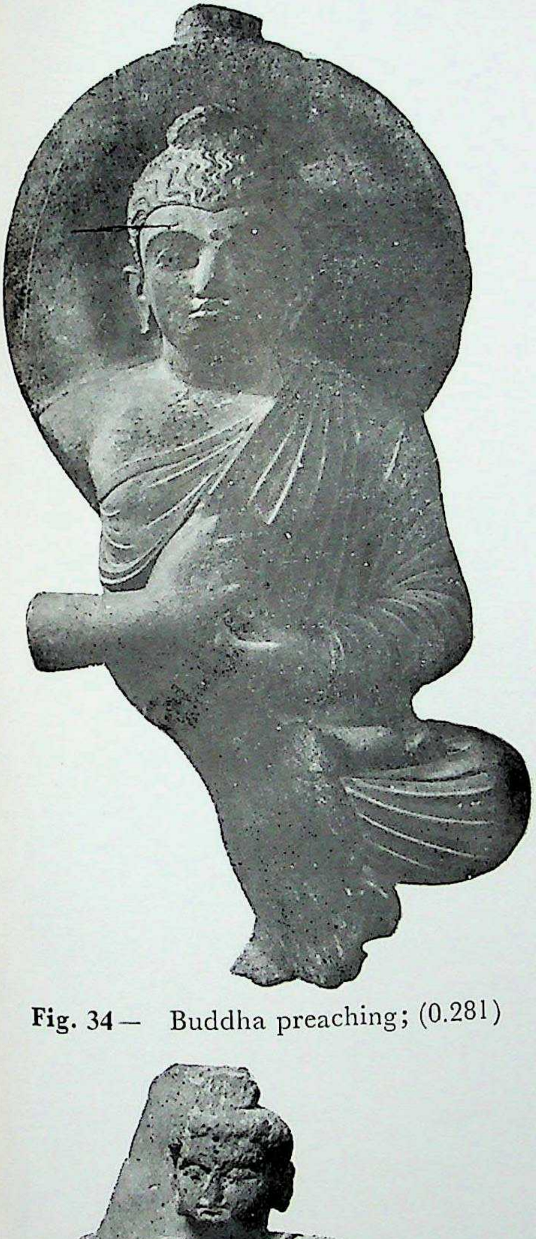


Fig. 34 — Buddha preaching; (0.281)

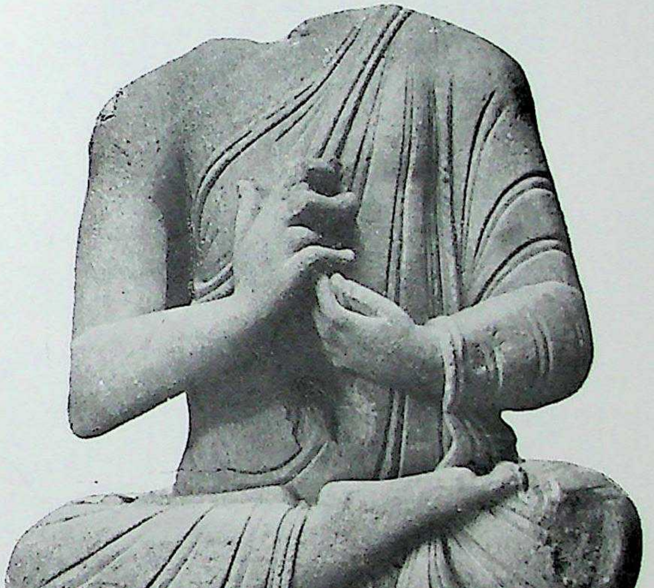


Fig. 36— Buddha preaching; (G. 269)

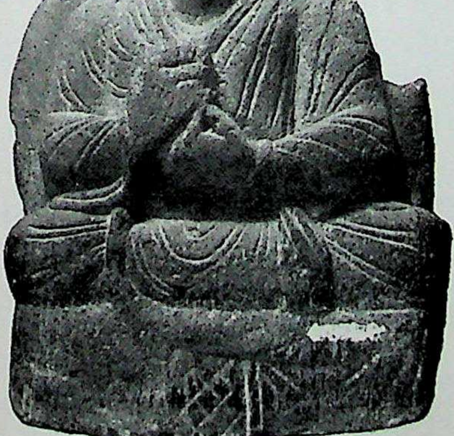


Fig. 35 — Buddha preaching; (0.282)

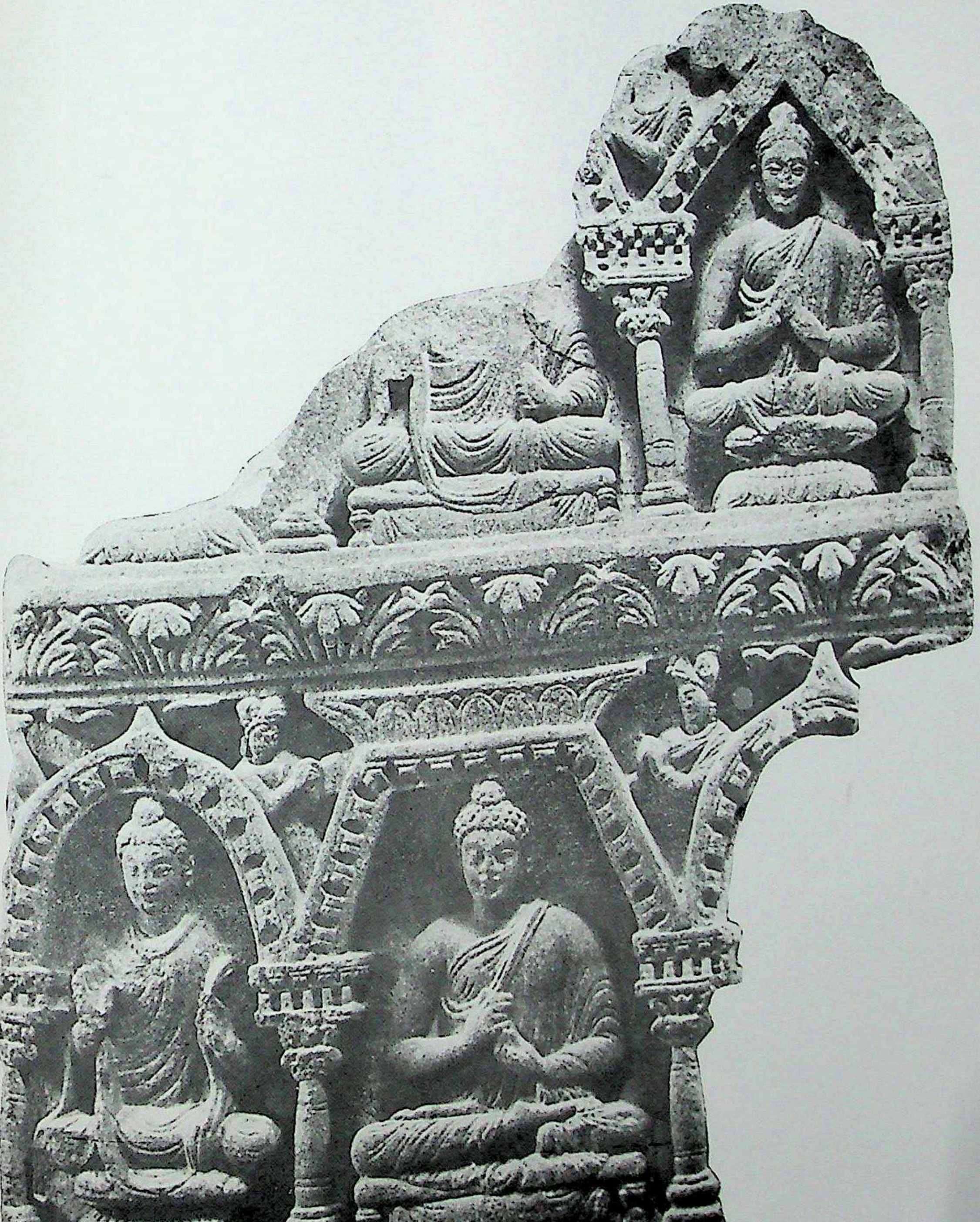
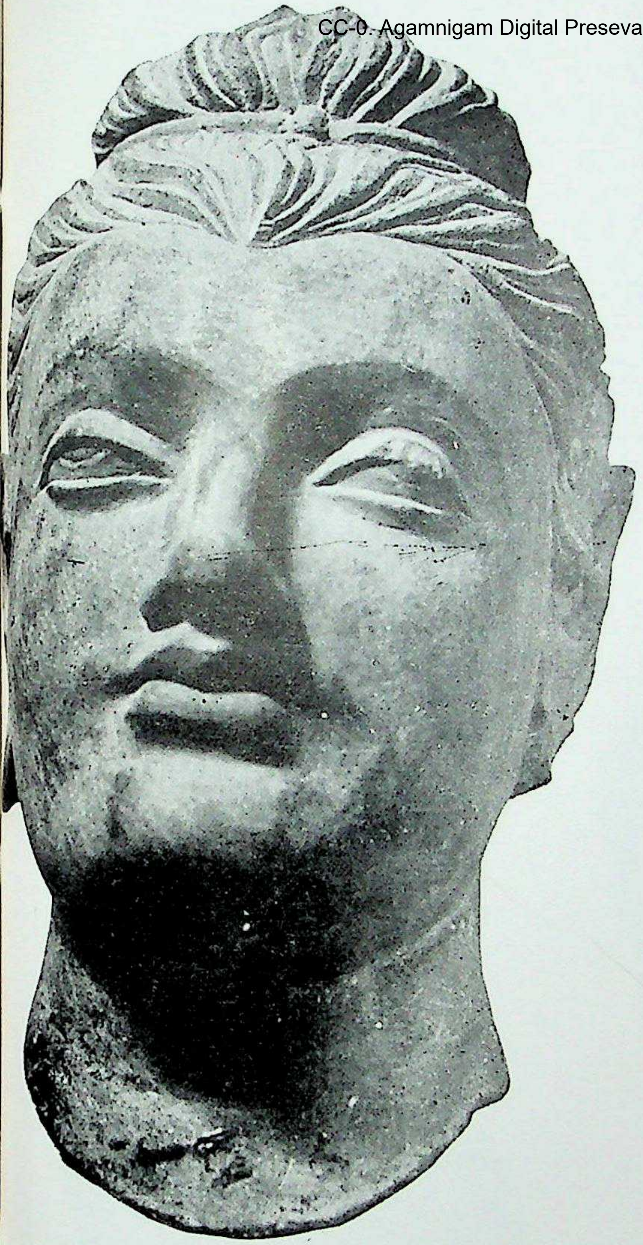


Fig. 37— Architectural fragment showing the Buddha figures; (G. 258)



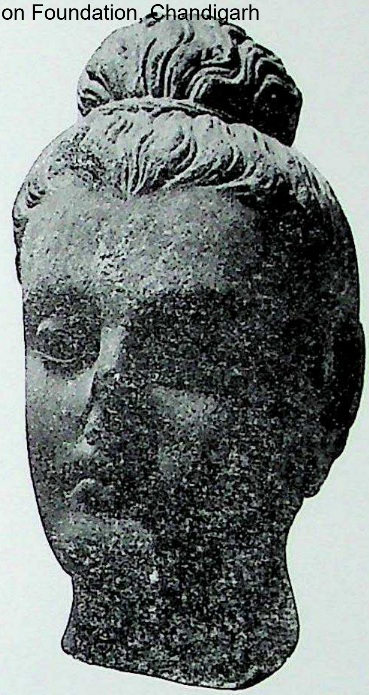


Fig. 40—
Head of a Buddha
figure (G. 233)

Fig. 39— Head of a Buddha figure; (47.86)

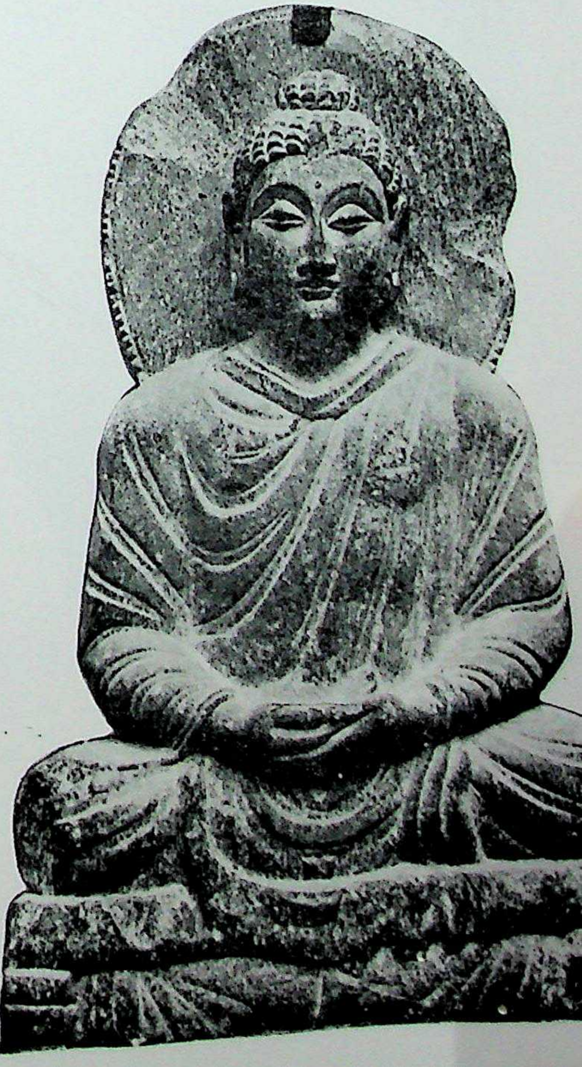


Fig. 38— Buddha in meditation; (47.106)

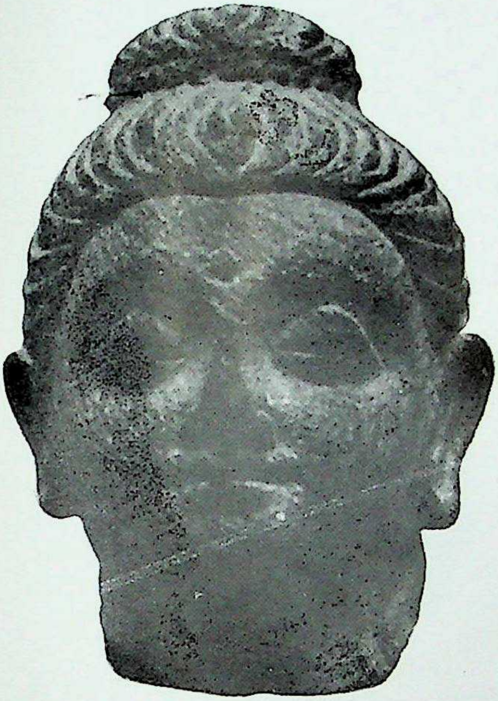


Fig. 41—
Head of a Buddha figure; (G. 422 a/1)

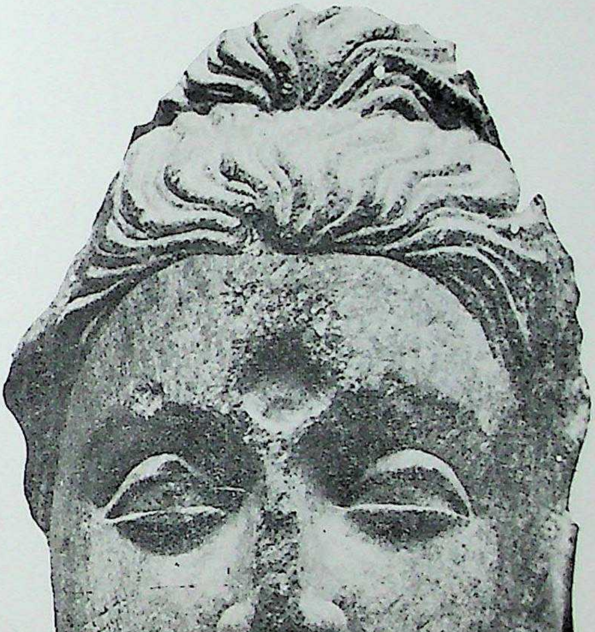


Fig. 42— Head of a Buddha figure; (G. 235)

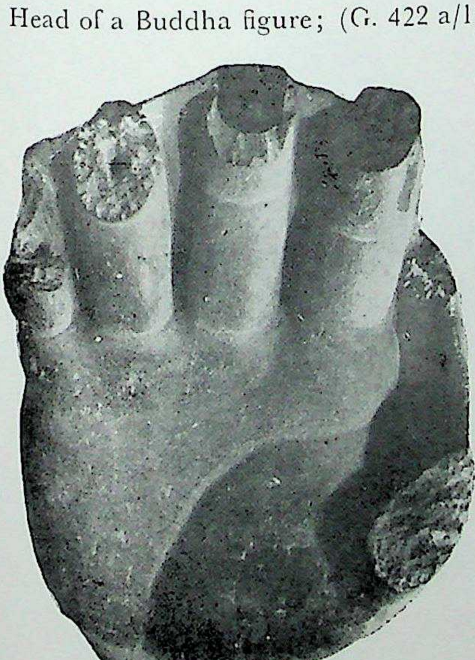


Fig. 43 —
Hand of a Buddha figure; (G. 240)

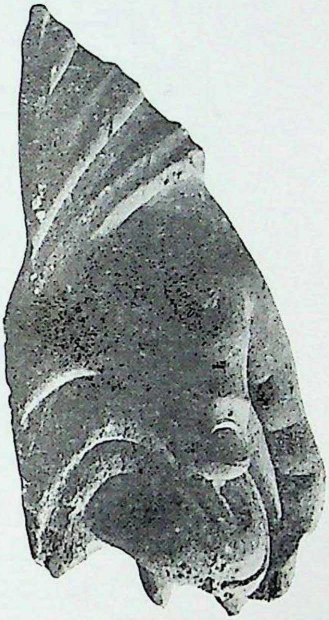


Fig. 44—
Hand of a Buddha figure; (G. 238)

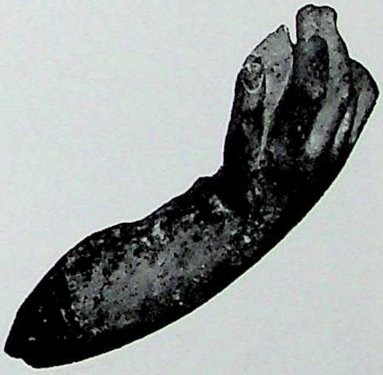


Fig. 45— Hand of a Buddha figure; (G. 239)

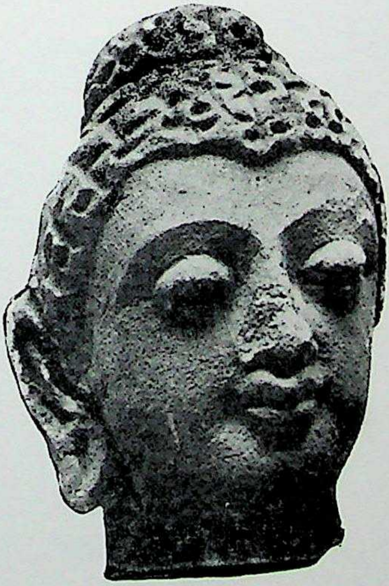


Fig. 46—
Head of a Buddha figure (Stucco); (G. 231)

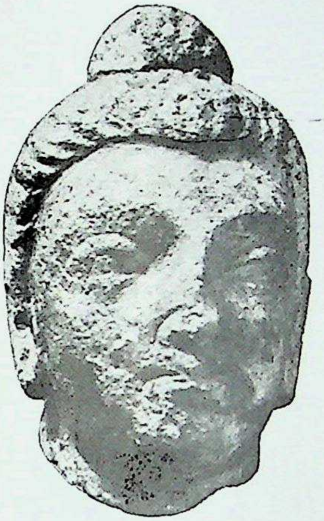


Fig. 47—
Head of a Buddha figure (Stucco);
(47. 98)

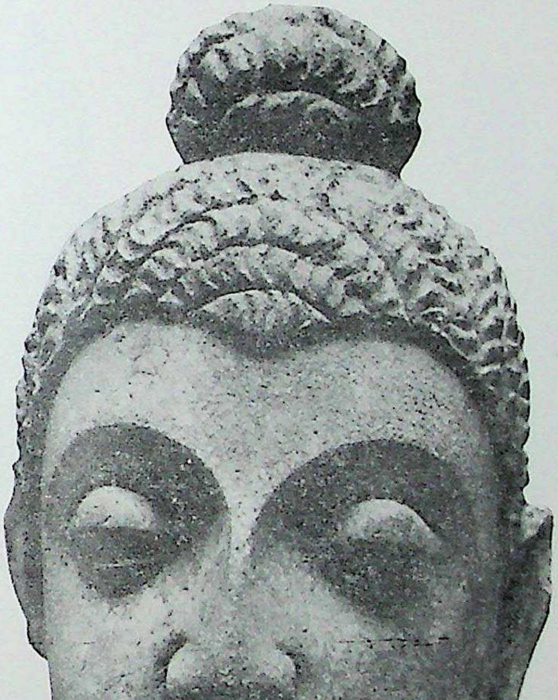


Fig. 48— Head of a Buddha figure (Stucco);
(47.48)

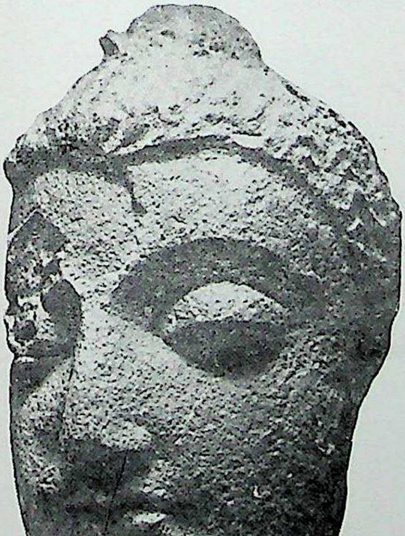


Fig. 49—
Mask of a Buddha figure (Stucco);
(G. 232)

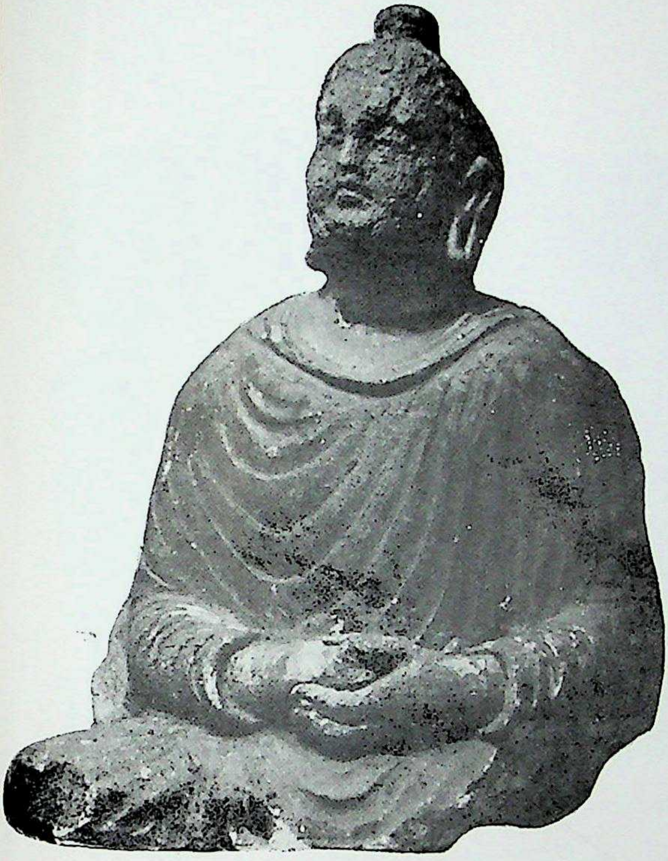


Fig. 50— Buddha in meditation (Stucco); (G. 230)

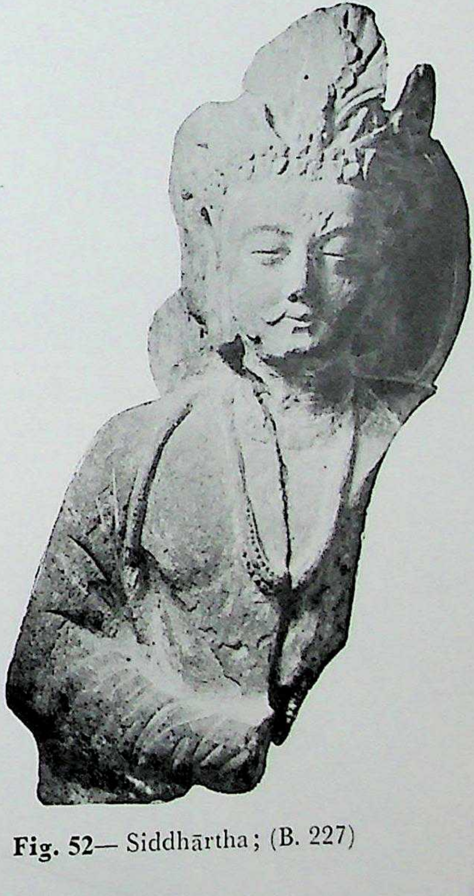


Fig. 52— Siddhārtha; (B. 227)

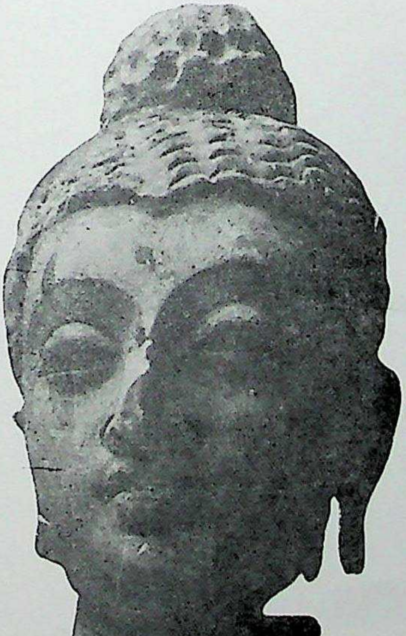


Fig. 51— Head of a Buddha figure (Stucco); (47.97)

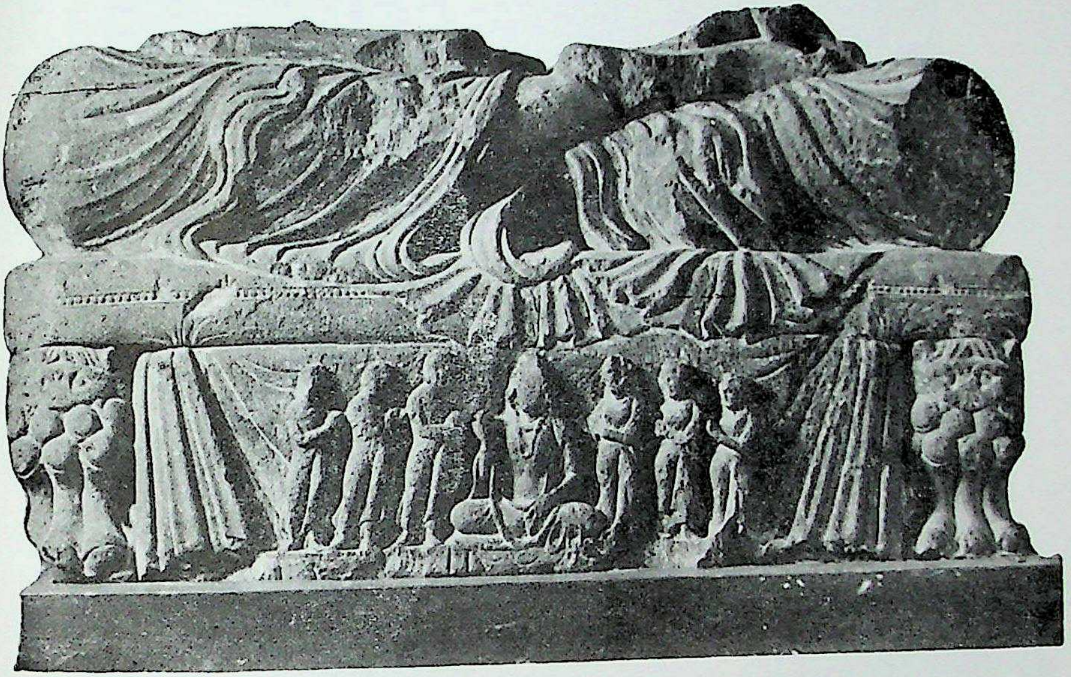


Fig. 53— Pedestal showing worship of Siddhārtha; (G. 270)

Fig. 54— Pedestal depicting worship of Siddhārtha; (G. 271)

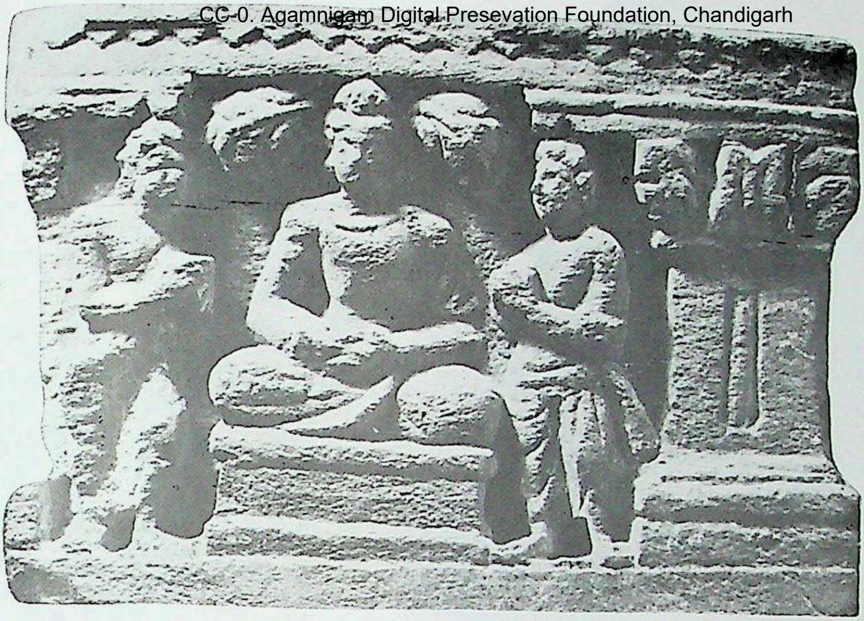


Fig. 55— Bodhisattva in meditation; (47.90)

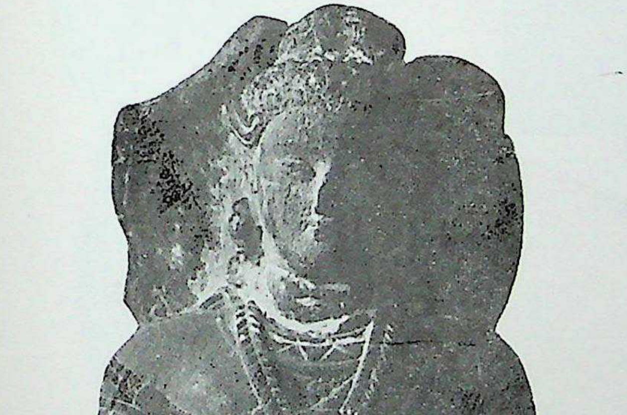


Fig. 56— Maitreya in meditation; (47.39)

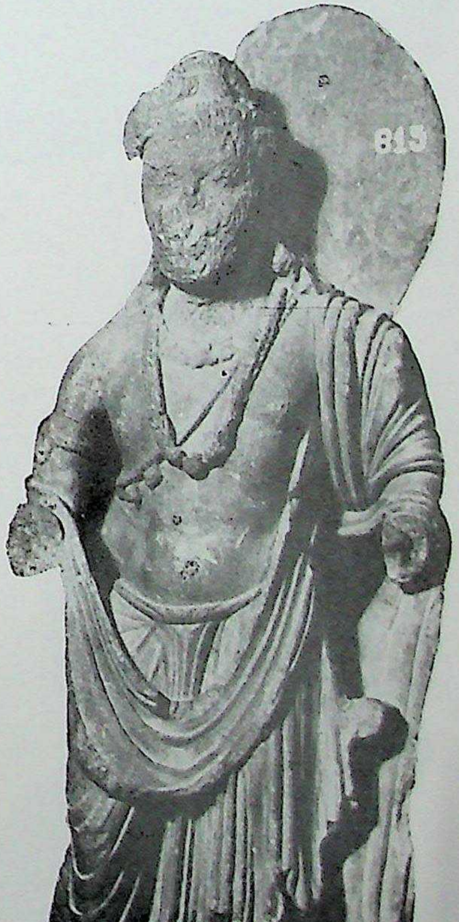


Fig. 57— Maitreya standing; (68.74)

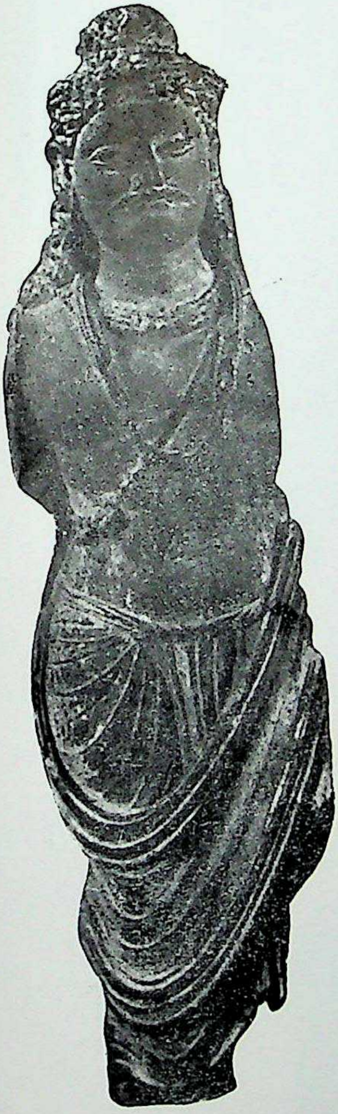


Fig. 58—
Maitreya standing;
(O. 284)

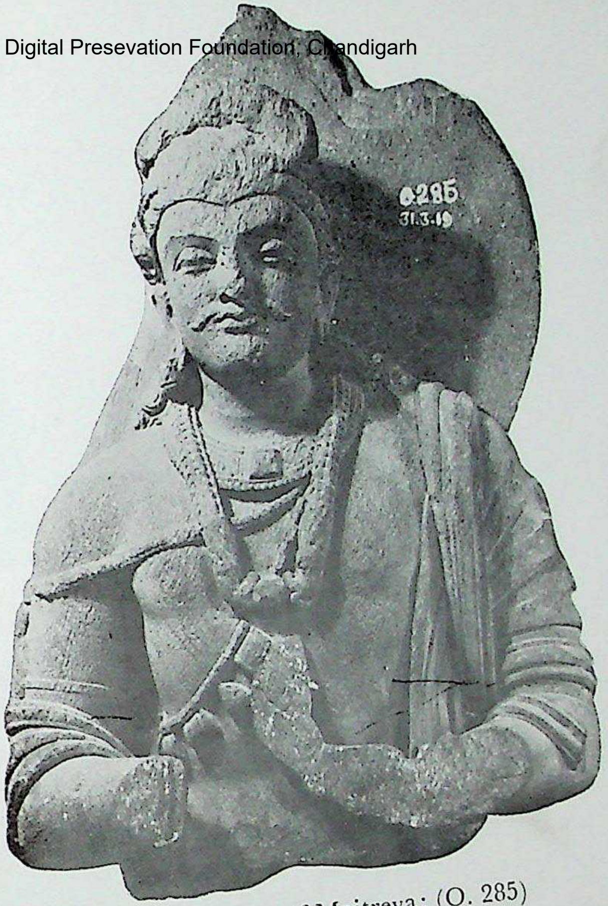


Fig. 59— Bust of Maitreya; (O. 285)

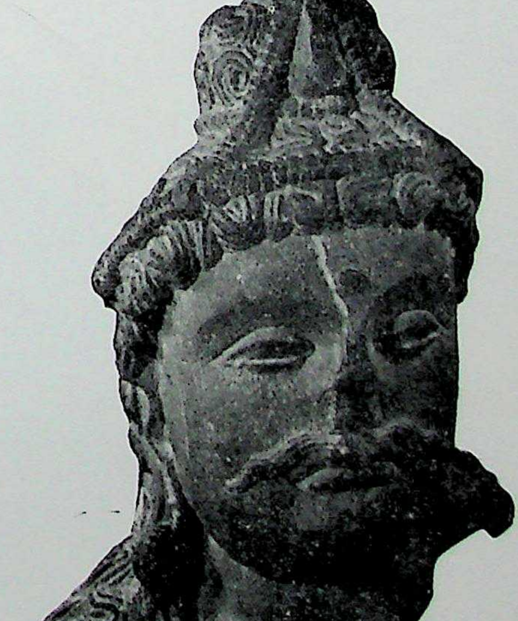


Fig. 60— Head of a Bodhisattva figure; (B. 228)

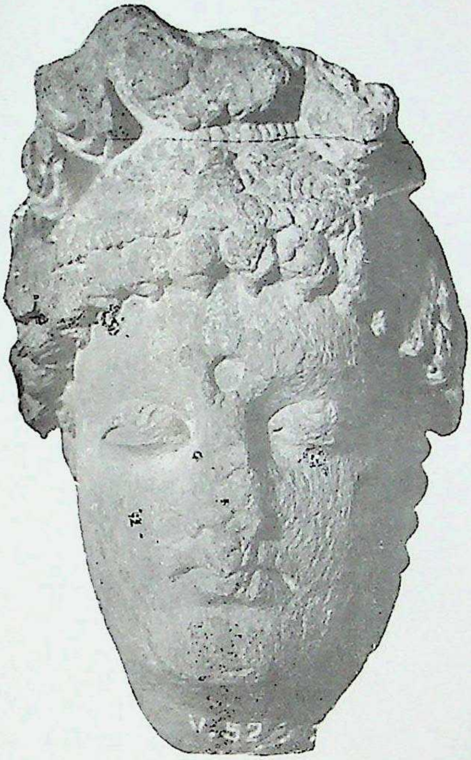


Fig. 61—
Head of a Bodhisattva figure; (68.75)

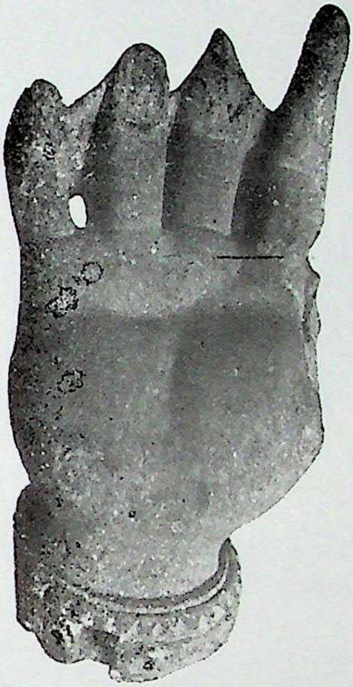


Fig. 62—
Hand of a Bodhisattva figure;
(G. 241)

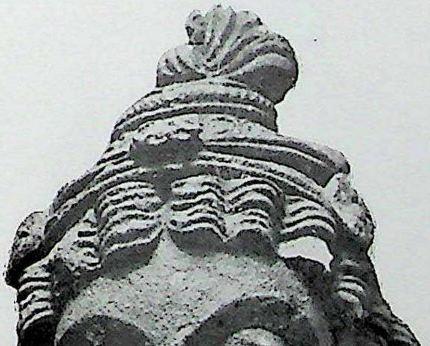


Fig. 63— Head of a Bodhisattva figure (Stucco); (G. 226)

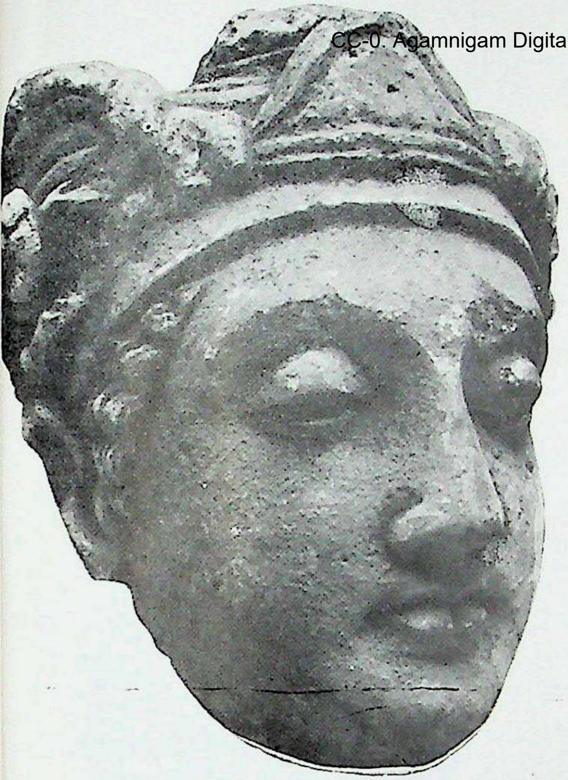


Fig. 64—
Head of a Bodhisattva
figure (Stucco);
(G. 227)

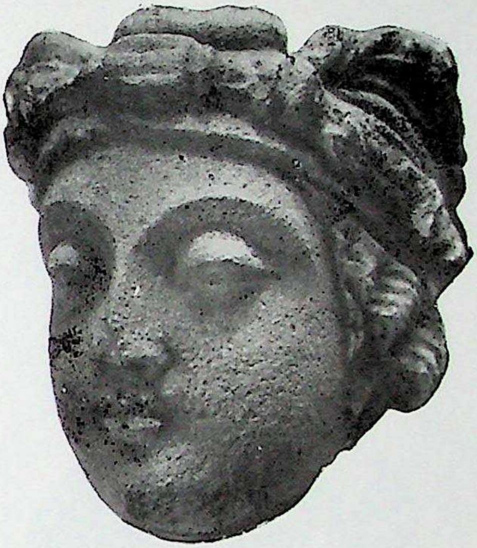


Fig. 65— Head of a Bodhisattva figure
(Stucco); (G. 228)

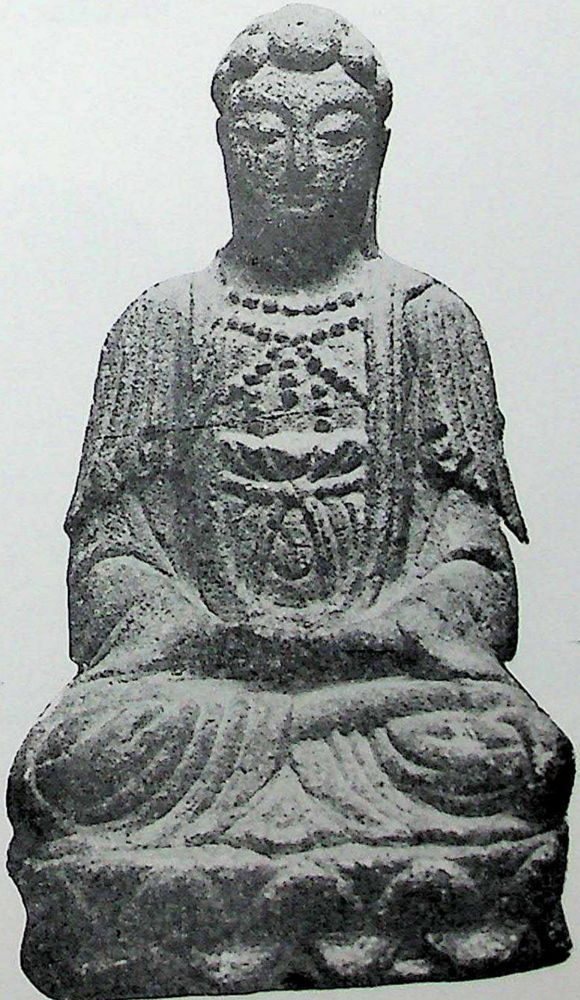


Fig. 66—
Bodhisattva in meditation;
(47.107)

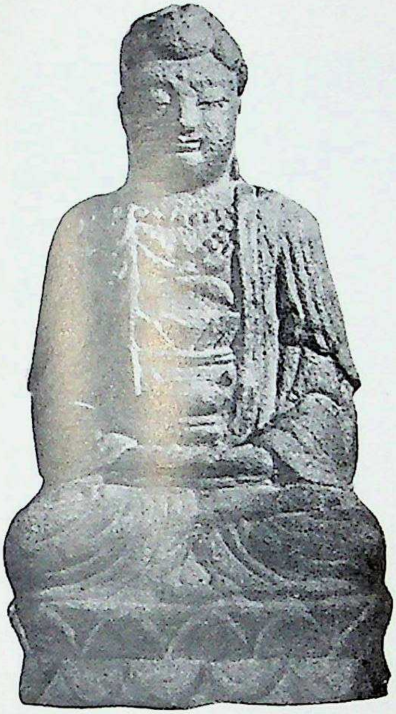


Fig. 67— Bodhisattva with bowl; (47.108)

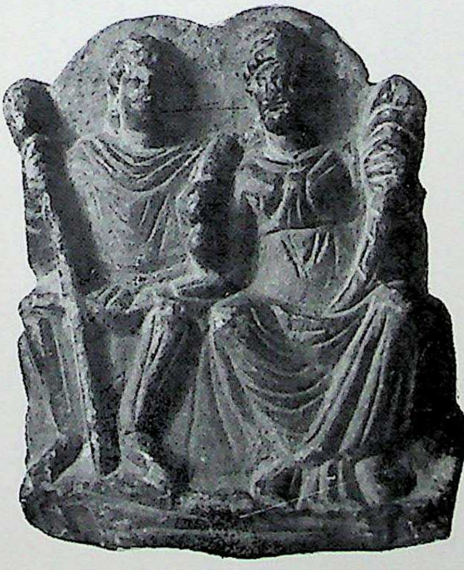


Fig. 69— Pañchika-Hāritī; (49.44)

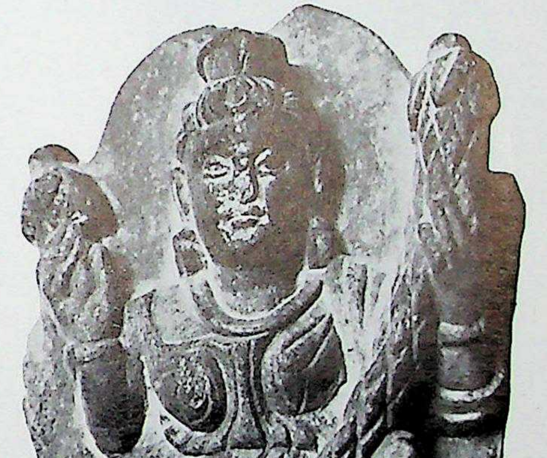


Fig. 68— Hāritī; (47.105)

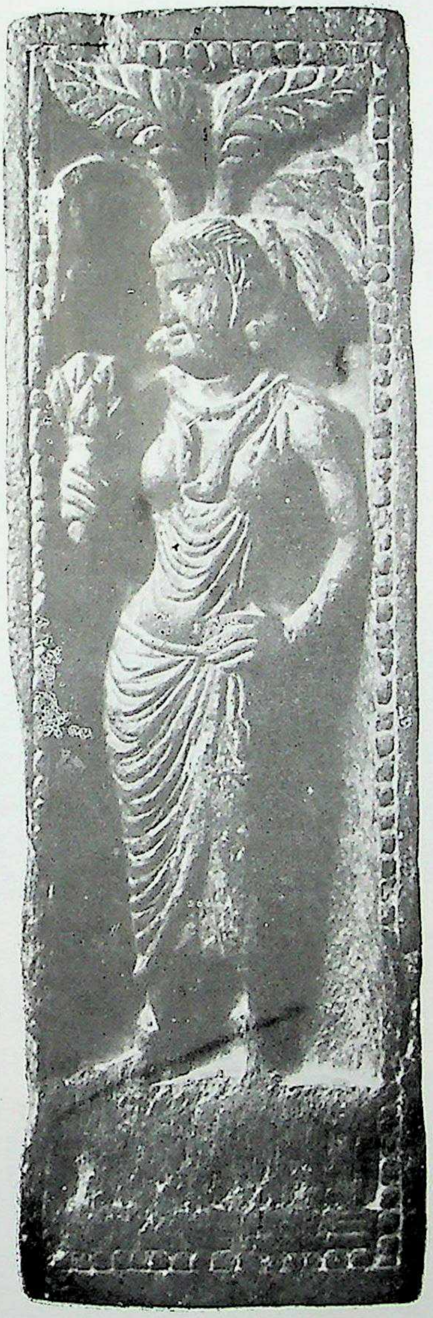


Fig. 70 —
Yakṣī under a tree; (49.226)

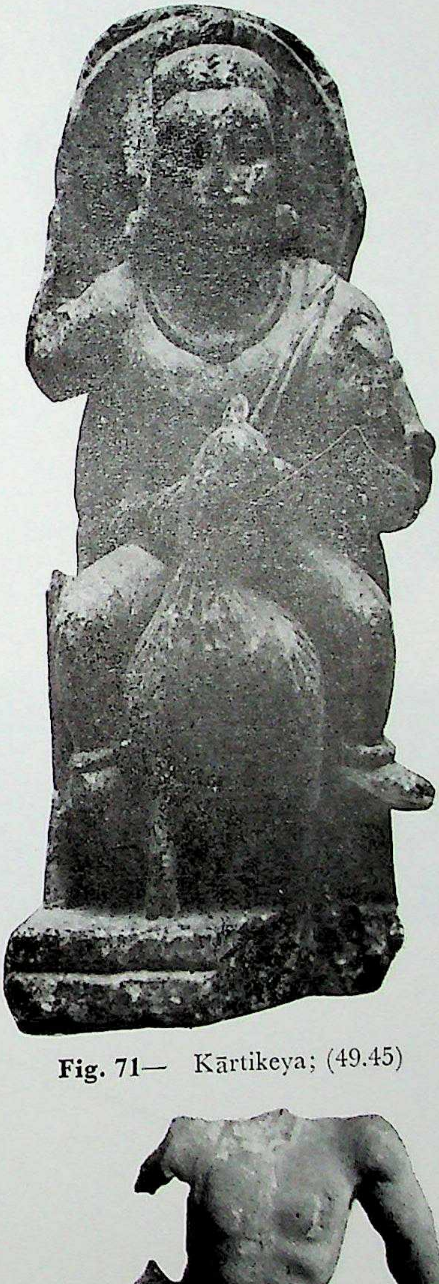


Fig. 71— Kārtikeya; (49.45)

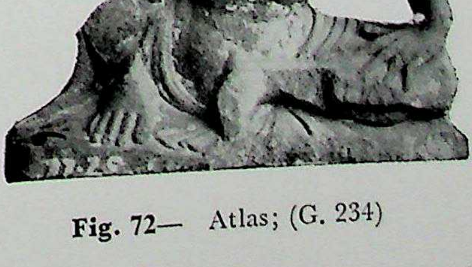


Fig. 72— Atlas; (G. 234)

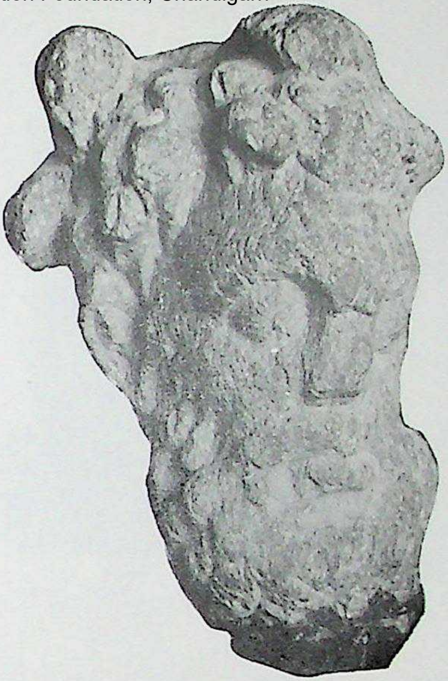


Fig. 73— Head of Atlantes; (G. 234)

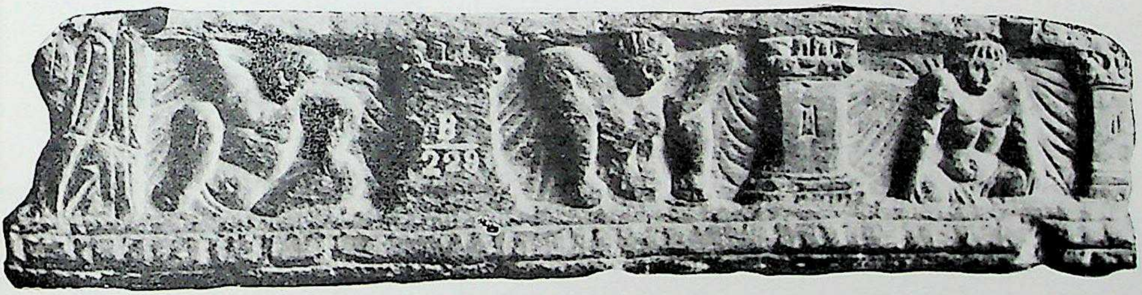


Fig. 74—Three Atlantes Figures; (B. 229)

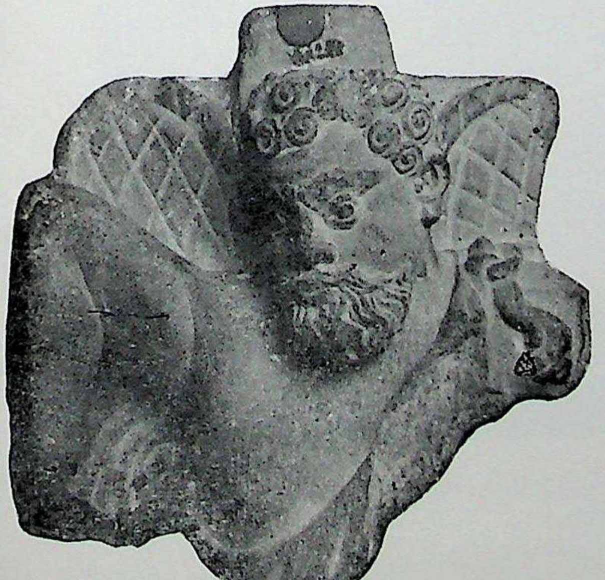


Fig. 75—Bust of Atlas; (B. 230)

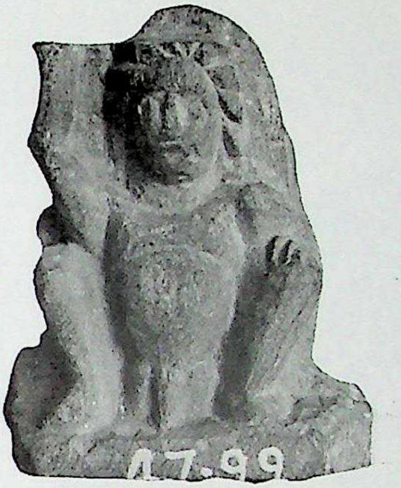


Fig. 77— Atlas; (47.99)

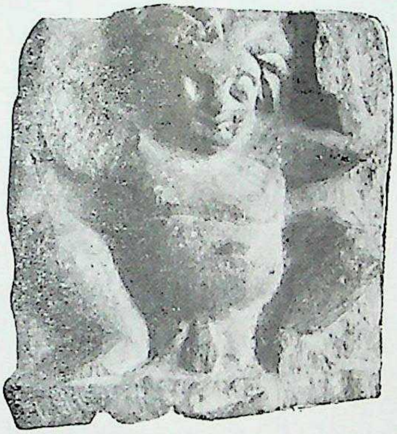


Fig. 76— Atlas; (47.100)

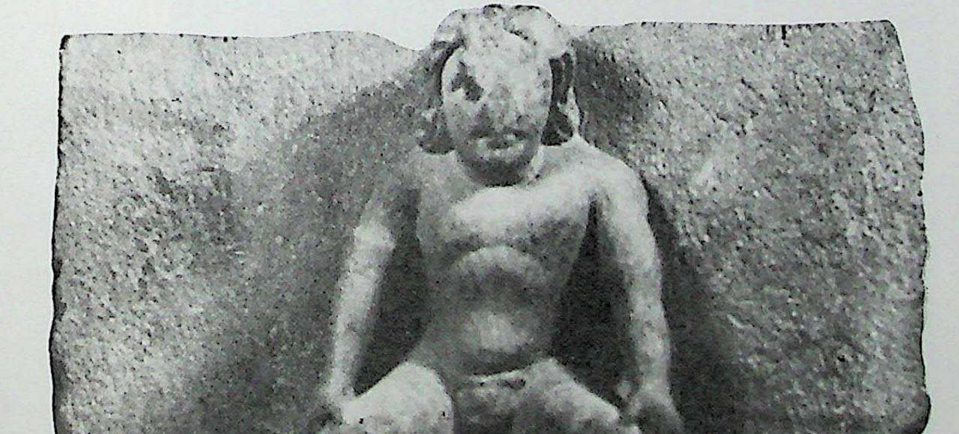
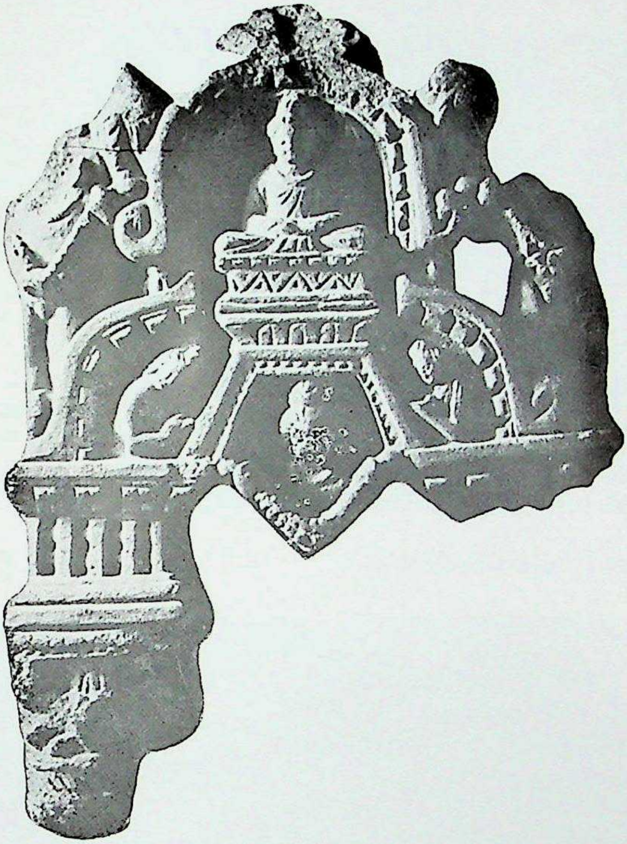


Fig. 78—Atlas; (G. 272)



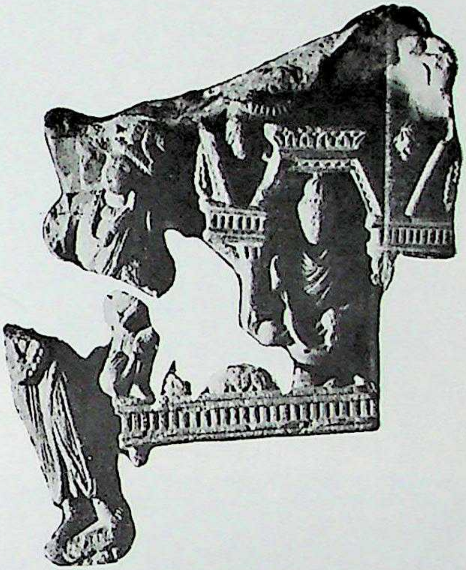


Fig. 80— Unidentified Fragments; (G.260)

Fig. 79—Architectural piece (Unidentified); (G. 259)

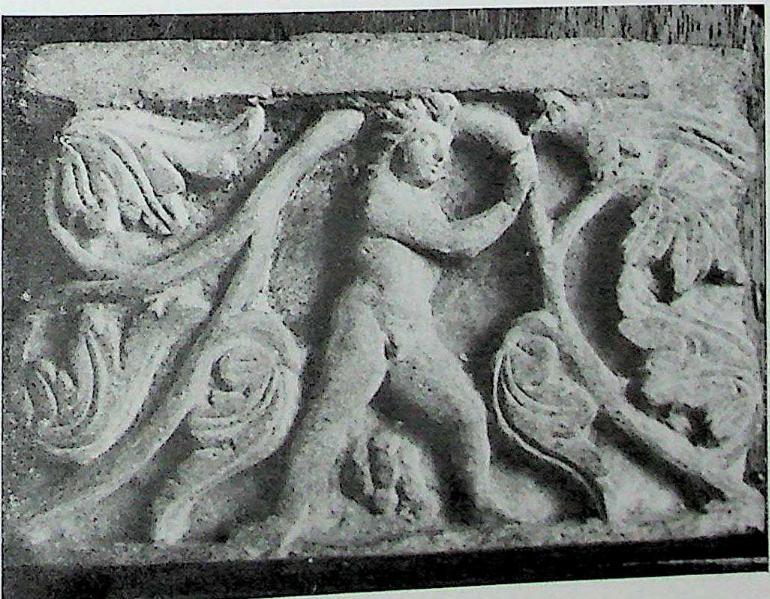


Fig. 8I—Creeper with dwarf; (47.102)

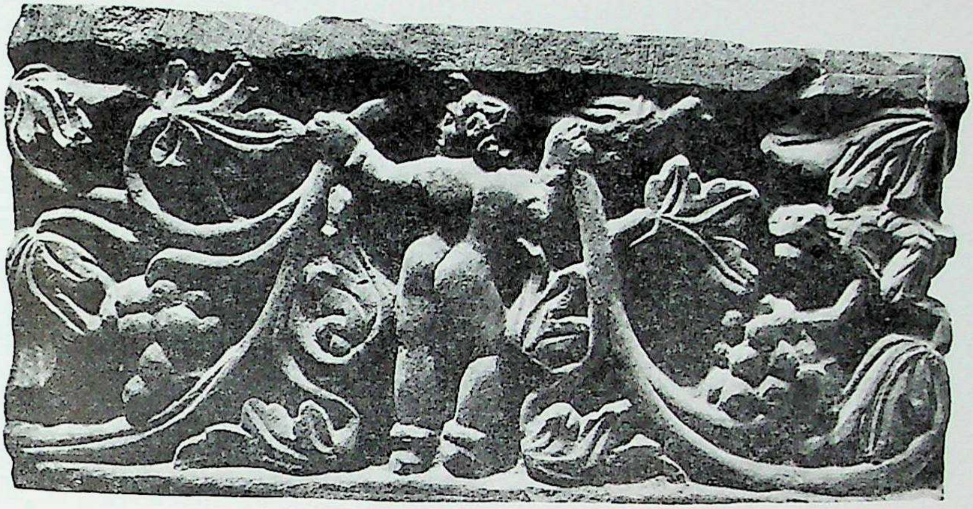


Fig. **82**—Creeper with dwarf (47.103)

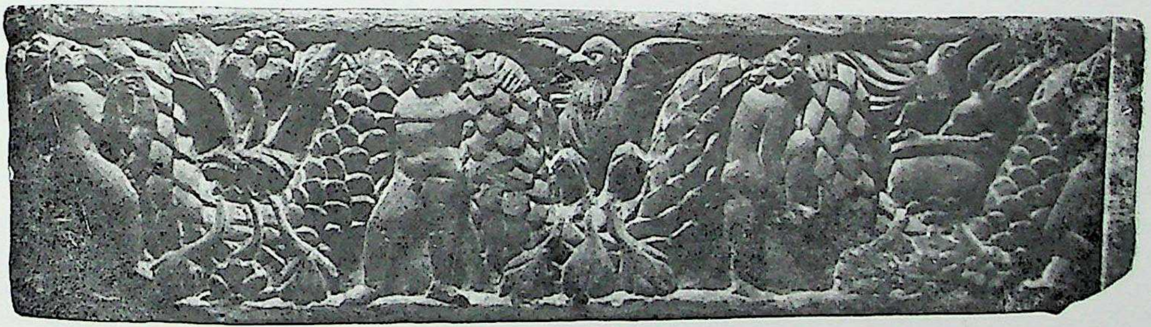


Fig. **83**—Garland-bearers; (47.104)

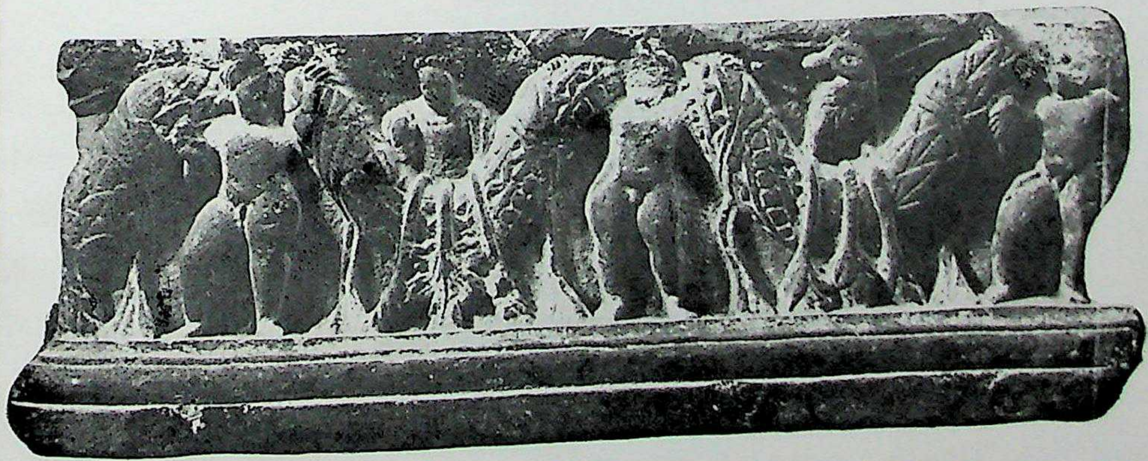


Fig. **84**—Dwarf carrying a garland; (G. 248)

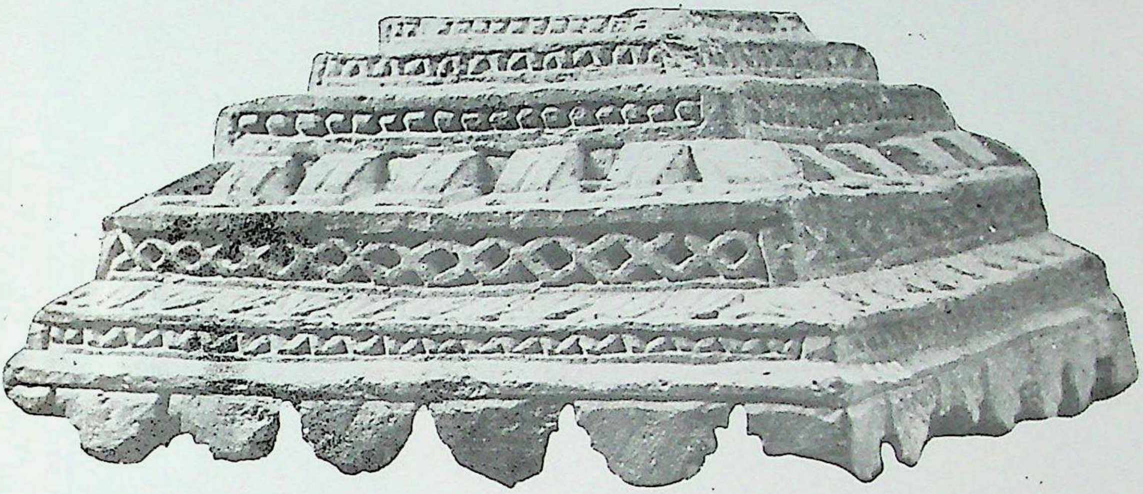
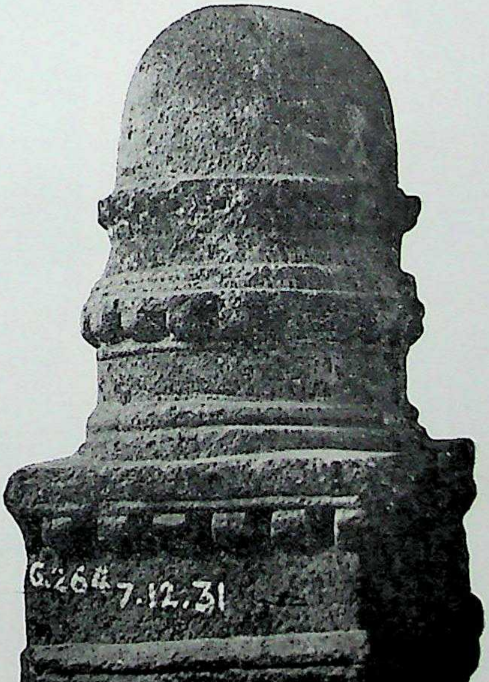


Fig. 85—Capital; (G. 262)



Fig, 86— Votive *stūpa*; (G. 264)

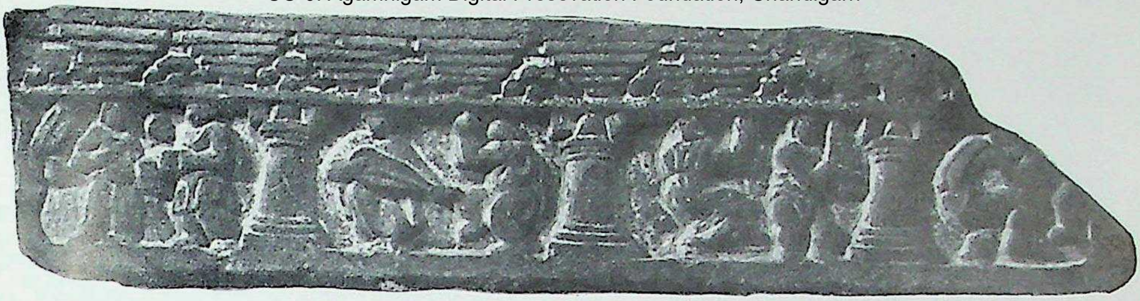


Fig. 88— The Musicians; (G. 244)

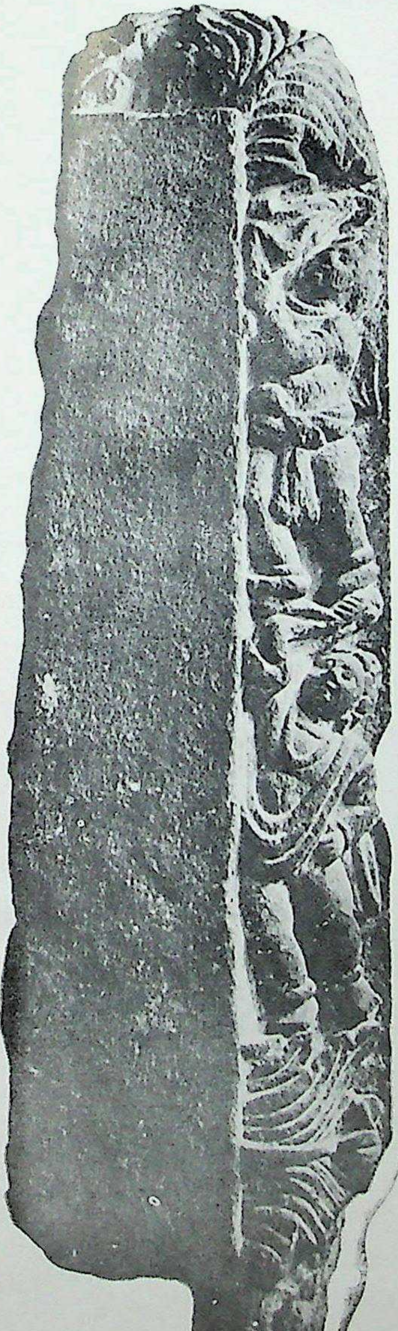


Fig. 87—
Panel with *Yakṣas*;
(G. 243)

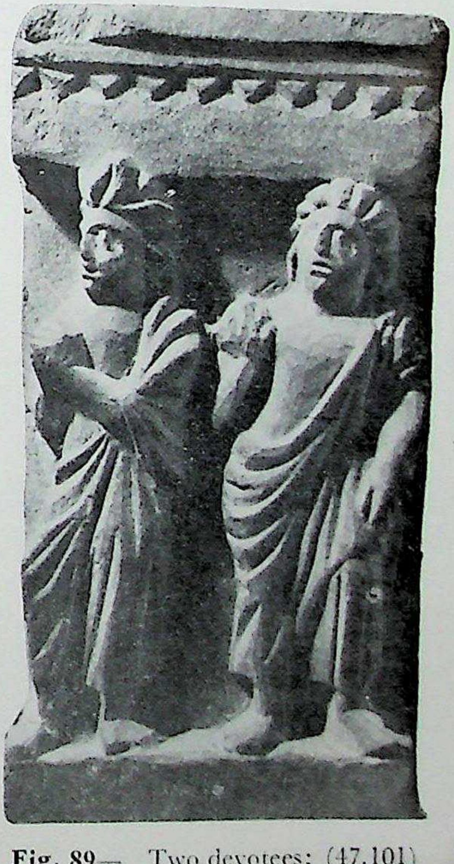


Fig. 89— Two devotees; (47.101)

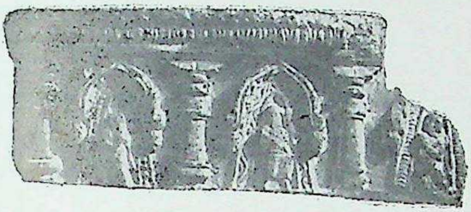


Fig. 90— Devotees under arches; (G. 267)

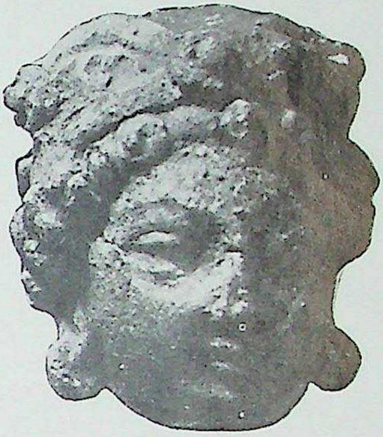


Fig. 92— Mask (Stucco); (G. 229)

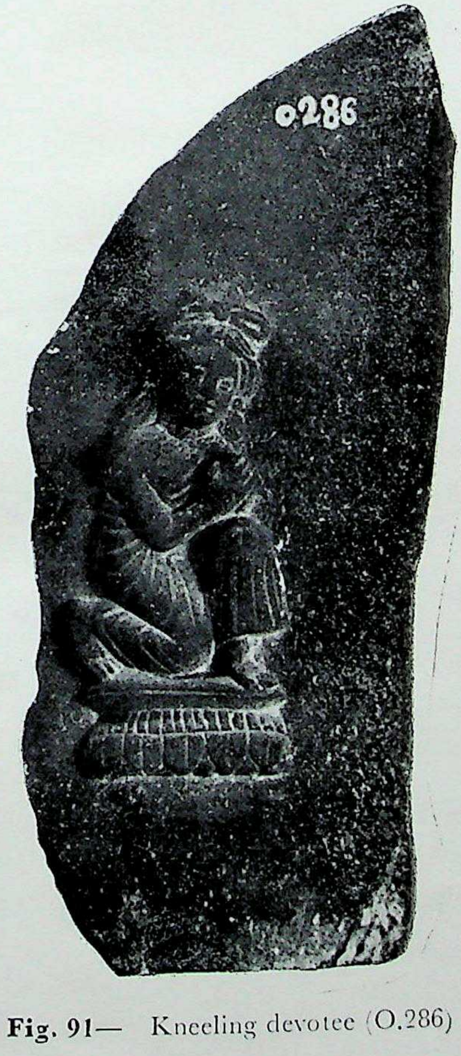


Fig. 91— Kneeling devotee (O.286)

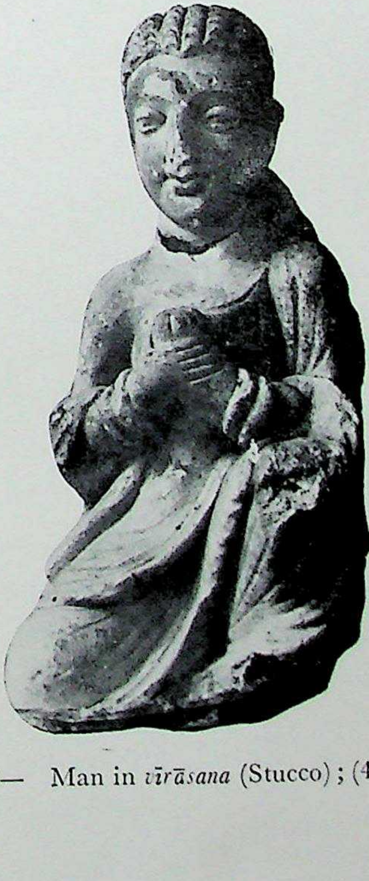


Fig. 93— Man in *vīrāsana* (Stucco); (47.89)